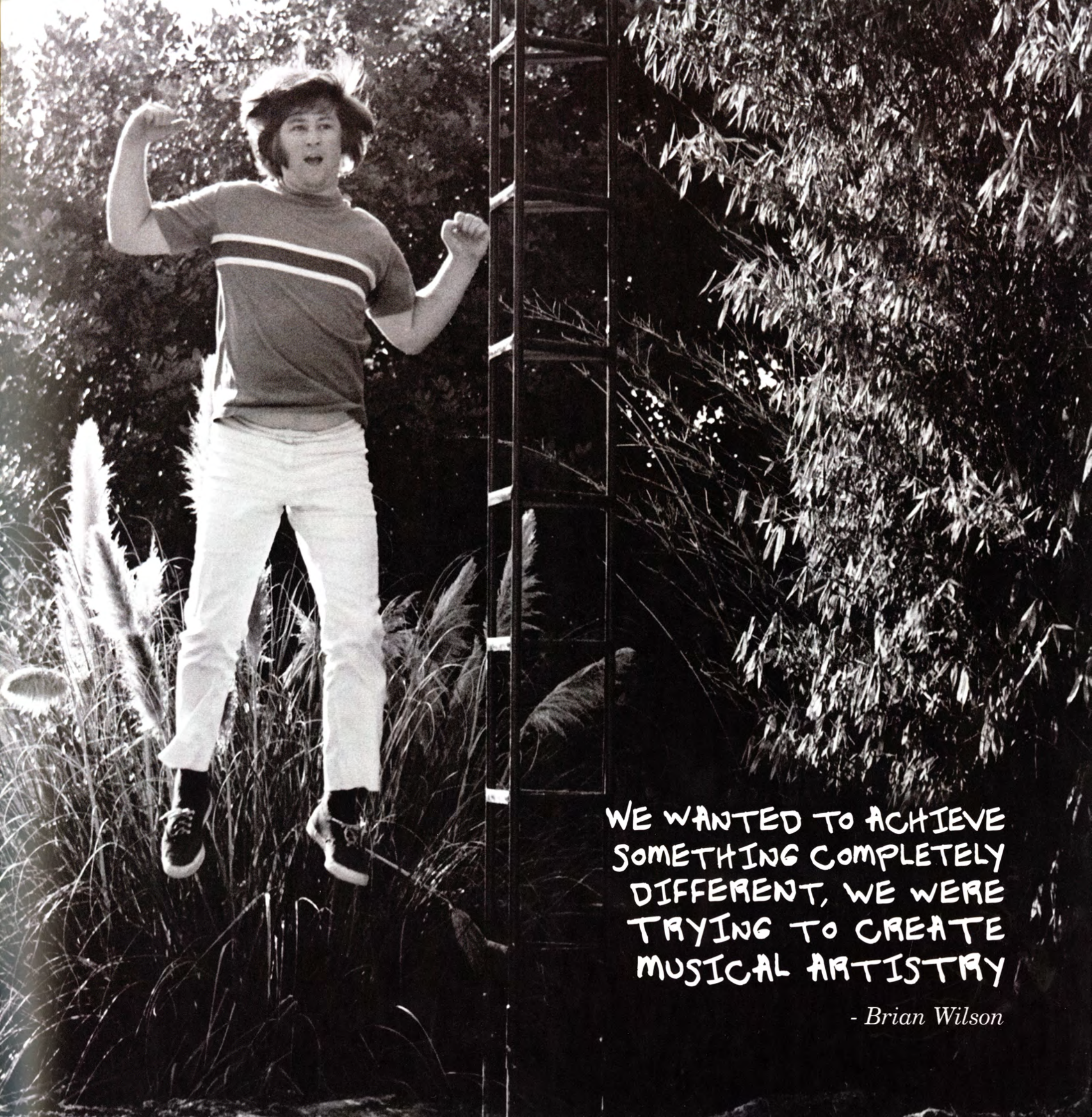
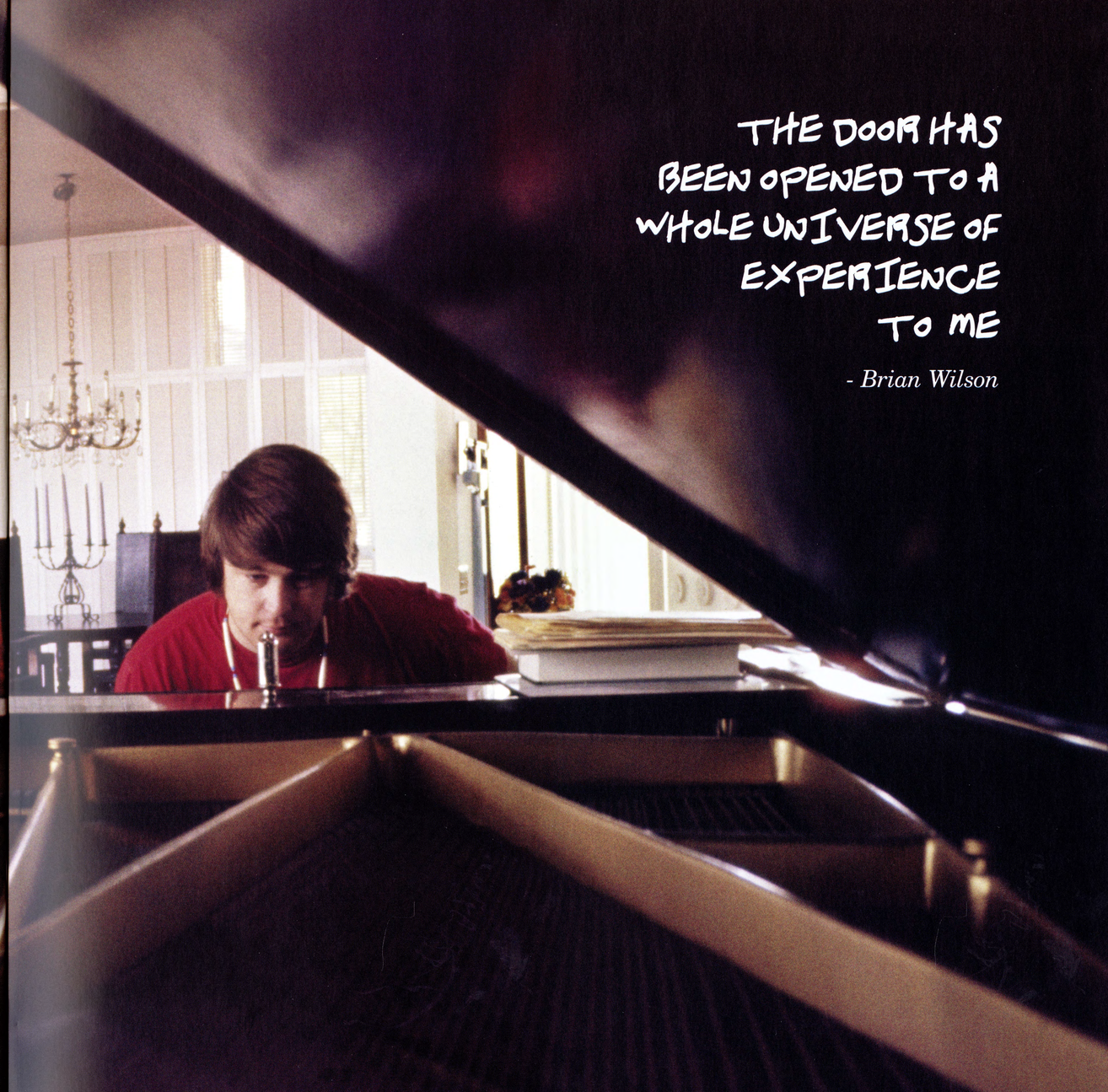
THE BEACH BOYS

SMILE

SESSIONS


WE WANTED TO ACHIEVE
SOMETHING COMPLETELY
DIFFERENT, WE WERE
TRYING TO CREATE
MUSICAL ARTISTRY
- Brian Wilson



THE DOOR HAS BEEN OPENED TO A WHOLE UNIVERSE OF EXPERIENCE TO ME

- Brian Wilson

MUSIC IS GOD'S VOICE

I'm a perfectionist. Just like my dad was.

When he used to bark at us to mow the lawn, he would yell *"Do it twice!"* As kids, we had to do everything twice to get it right. Which I guess is still relevant in 2011 as me and *"the boys"* are finally getting around to putting out *SMiLE*...for the second time.

After all these years, it sure seems surreal. I mean, The Beach Boys and *The SMiLE Sessions*? Those are six words I sure never thought I would be putting together. Not after what happened back in 1967. And definitely not after what happened in 2004. But, as the philosopher once said, *"all good things come to those who wait."*

So here we are. And now, of course, everybody wants to know what I think about all of this, what feelings are goin' through me. Well, let me take you back to when it all started, back in 1965 when I first met Van Dyke Parks. I knew right away that this guy was different, special, the way he spoke and the words he used. It reminded me a little bit about what Bob Dylan was doing. I filed his name away in my head.

In 1966, Van Dyke and I reconnected. I was just about finished with *Pet Sounds*, and I decided that I wanted to work with him on the next album.

Van Dyke just knew so much about everything. And he had a special way of saying what he knew. He is a real genius with words. For *SMiLE*, I wanted to try something different and I knew he was the guy to help me do it.

I invited him down to one of the sessions for ***Good Vibrations***. I was still working on it, still trying to fit the pieces of the puzzle together. I asked Van Dyke to help, but he declined. He said he liked the words that were already there.

But when I decided to start working on the next album, I enlisted him as my full-time lyricist. Man, did we get on a roll. Sitting up at my Beverly Hills house, at the grand piano, our feet in the sandbox, we wrote quickly—***Heroes And Villains***, ***Wonderful***, ***Cabin Essence*** and ***Surf's Up***. The songs just seemed to fly out of my fingers, the words out of his mouth. From the piano to the studio we would soar, high on the music we were creating together, determined to get sounds in the studio that matched my melodies and his words.

It wasn't going to be like any Beach Boys album anybody had ever heard. That was important. Each Beatles album had sounded different. The way I saw it, we were in a race, a production race. I felt as I told a writer friend, Tom Nolan, that I wanted to create *"a teenage symphony to God."*

Dylan had said that *"the times were a changin'."* Boy, was that an understatement. In my world, it seemed like things were changing in a big way—almost every week. You've probably heard all the stories—the sandbox, the tent, the exercise equipment, the fire helmets. All true. I was very young and trying to stay focused on the music and making it as much fun as I could. Van Dyke and I were working very hard, at my house and in the studio; we needed release.

The music was very serious. The lyrics were very important. The sounds we were putting together were very different. The music, the fun, the friends—all made us smile. That was the goal of what we were doing. To make the world smile. Because a smile could save your soul. Remember, they told us that laughter was the best medicine. And given where my head was at in those days, I needed the best medicine.

Things were happening so quickly. The writing, the recording, the world inside my head, the world outside my house. It was all a whirlwind.

The success of ***Good Vibrations***, our first million selling #1 single...the arrival of Leonard Bernstein's film crew...reporters wanting to know what was going on in the studio. My friends and colleagues—David Anderle, Michael Vosse, Danny Hutton, Derek Taylor—all helping me to fulfill the vision of *SMiLE*.

As always, in the studio, I had *"the regulars"*: the greatest session musicians in town *(Editor's note: see complete list of musicians in the sessionography).* At the board, Chuck Britz and all the other engineers helped me put the sounds in my head on tape. At the mic, Carl, Dennis, Mike, Al, Bruce and I worked hard to get the right vocal blend.

But just when we thought we were almost there, it all began to fall apart. By 1966, I was used to working on my own in the studio. I was used to everybody doing exactly what I told them to do. But the resistance I was feeling to my vision...everything that was going on inside my head: the challenge of competing with The Beatles...pressure from the record company...it all became too much and I just couldn't deal with it all. So I realized that I had to stop. *SMiLE* was killing me. It might've killed The Beach Boys too if we had kept going. So I ended it. Sometime in the spring of 1967, I just told everybody that we weren't going to finish *SMiLE*. I put the tapes in a vault on a shelf, where they stayed, more or less.

Yeah, I finished a version of ***Heroes And Villains***, but it sure wasn't what Van Dyke and I originally had in mind. And other songs and tracks from the sessions came out during the next couple of years. But the *SMiLE* sessions was a subject I didn't want to talk about. To anybody.

Truly, my creative heart was broken. The music that was deepest in my soul had stayed there. Locked away. And as the years passed, SMiLE became this legendary thing, this giant weight on my shoulders, around my neck. It just about choked me to death. That's how I felt when I wrote ***'Til I Die***.

And then, thanks to some good friends, we figured out that what had been created and recorded during the *SMiLE* sessions was music that needed to be heard, should be heard, and we put some of the best songs and tracks from those dates on the 1993 *The Beach Boys Good Vibrations* box set.

I really thought we were done then. Obviously, I was wrong.

About ten years ago, I was at Radio City in New York for a concert that an old friend of mine had put together to honor me. I remember the day in the rehearsal hall when I heard this incredible boys choir from Harlem sing ***Our Prayer***. The unbelievable Vince Gill and my old friends, David Crosby and Jimmy Webb, did an amazing version of ***Surf's Up***. And for just about the first time ever, me and my band did ***Heroes And Villains***. The music of *SMiLE* had been played live, and the world hadn't come to an end.

During the next two years, as I added those songs to my live show and saw how much the audiences loved that music, I knew that I would finally have to deal with all the music from the *SMiLE* sessions.

In 2004, my band and I, "musical secretary" Darian Sahanaja, and, of course, Van Dyke Parks actually finished *SMiLE*. We played it live in London, where they went crazy, then toured all over England and when we got back to L.A. we recorded it.

When it was released...and it was a big hit...it was the biggest relief you could imagine. People loved it. They loved it! We went to Carnegie Hall in New York, Disney Hall in Los Angeles...took it all over the world. Everywhere we went, people smiled. I was so happy. And once again, I thought that was the end of the *SMiLE* story.

Once again, I was wrong. People loved what me and my band had done, but it made 'em want to hear all the original recordings. Which brings us to today. I was asked to talk about how I felt about *The SMiLE Sessions* coming out—boy, I could write a book about that. But I guess the real thing to feel is joy, excitement, and fulfillment.

Many years ago I said that, *"Music is God's Voice."* I've often felt that I was on a musical mission, to spread the gospel of love through records. Probably nothing I've ever done has topped the music I made with Van Dyke, my old crew in the studio and the voices of my youth-me and The Beach Boys.

So, even though I'm smiling through the tears, knowing that Carl and Dennis aren't here to share this moment, I am smiling. And I hope this music makes you smile too. That's why I wrote it all those years ago.

Love & Mercy...

Brian Wilson

"...MY LYRICS PRESENT THE LISTENER WITH THE CHALLENGE OF DECIDING WHETHER TO TAKE THEM LITERALLY, OR AT LEVELS OF DEEPER MEANING."

– Van Dyke Parks

At heart, in the educated guess of this longtime observer, Van Dyke Parks—experienced as an actor, trained as a musician—was always a poet.

He thought, wrote, and spoke with unique lyric flair. Verse-men from Frost to Ferlinghetti were his heroes. As a guitar-strumming folk-group balladeer on the coffee-house circuit in the early '60s, while singing of cake-walkin' babies and Black Jack Davey, he was always eyeing the back-rooms where the beat-bards hammered out rhymes. *"That's where you wanted to be,"* he once recalled of those poets' antechambers. *"In that hip room, with the grownups."*

That's the ambitious poetic space he carried within him when he moved to Hollywood circa 1964, aged 21, and set up shop as a session musician, producer, songwriter. That's the cabinessence-room where he and Brian Wilson put the piano in 1966 and got to work on the project dubbed *SMiLE*, an LP meant to catch some cultural and emotional waves bigger than The Beach Boys' usual crash of the Pacific (though that too).

Song by song their cycle grew—like vox-pop hymns tossed off by some dumb angel, or a collage of oral-history overheard by a cross-country bicyclist.

SMiLE became an intimate epic, a vision and history of America, if you will, as experienced via the mind, the memory, the consciousness of one two-minded pilgrim in progress through time and inner space. The words are allusive and elusive as images blend together then blur apart. Pirates and Puritans, Indians and cowboys collide in a semi-civilized ebb and flow, a reverie-slumber or cubistic-daydream: in psychedelic step by step.

But what about the lyrics? What are they saying? What's it all mean?

Is there anything a poet might hate more to be asked? A poem should stand on its own, ought it not? A gift should be accepted with thanks, not made to defend its existence. (*But what's it for?*)

Van Dyke Parks took to answering questions about meaning with phrases like, *"I have no idea,"* or, *"It doesn't mean anything."*

Brian Wilson, though, circa 1966, was happy to give explication a shot.

Around the time he recorded a solo version of ***Surf's Up*** for an ABC-TV film, Brian walked journalist Jules Siegel through the lyrics of that Parks-Wilson song, revealing it to be one man's dualistic vision of Western history and the meaning of life, as he watches the interplay of the real and the imagined through an infinity of mirrors from his seat in a Plato's-cave of a symphony-hall.

"It's a man at a concert," [Brian] said. *"All around him there's the audience, playing their roles, dressed up in fancy clothes, looking through opera glasses, but so far away from the drama, from life –* ***Back through the opera glass you see the pit and the pendulum drawn.****"*

"The music begins to take over ... Then even the music is gone, turned into a trumpeter swan, into what the music really is. ... Reality is gone; he's creating it like a dream. ***Dove-nested towers.*** *Europe, a long time ago.* ***The laughs come hard in Auld Lang Syne****. The poor people in the cellar taverns, trying to make themselves happy by singing. ... Trying to forget the wars, the battles at sea ...* ***A choke of grief.*** *At his own sorrow and the emptiness of his life ... And then, hope.* ***Surf's up!*** *... Go back to the kids, to the beach, to childhood. ... The joy of enlightenment, of seeing God. And what is it?* ***A children's song!*** *... The song of the universe rising and falling in wave after wave, the song of God, hiding His love from us, but always letting us find Him again ..."*

But of course it's not required that your mental movie follow even a co-creator's script. Chances are the work's devisers would encourage divergent visions. Poetry still has a subjective component, in and beyond its *"real"* meaning.

SMiLE was about to become a collaborative masterpiece in 1966—until it got dropped and shattered like a crystal kaleidoscope. *SMiLE* became a memory. Then it became *Smiley Smile*. Then it became a myth, then a legend, then a re-creation. Now, restored, it's beyond artefact: a sort of fact.

Time to some extent heals wounds, obliterates conflicts, and reveals more beauty. What once was blurred is crisp and clear. The avant-garde is tried-and-true.

Van Dyke Parks, always alert, still seems sanguine.

"The older I get," he's taken to saying onstage, *"the better I was."*

That's funny.

And as with *SMiLE*—it's true.

Tom Nolan is the author, most recently, of Artie Shaw, King of the Clarinet: His Life and Times (Norton).

In my mind, the *SMiLE* sessions were really linked intimately with the *Pet Sounds* sessions. We would tackle vocals on whatever track Brian wanted to work on and then move on to the next in no particular order. There were several tracks, however, we kept coming back to again and again: ***Good Vibrations*** was among them.

Brian began to get compulsive about re-singing the harmonies, which were already perfect as far as we could tell. But there was something he heard or felt in the previous takes that wasn't quite right. This spilled over into the *SMiLE* sessions as we got deeper into the recording process. Pretty soon we were doing everything over and over again, for what seemed like 6 months: *"Over and over the crow cries, uncover the cornfield..."* - ***Cabin Essence.***

These were complex harmonies and movements, and each night it was like going into battle to see if we could get it right, or the arrangement would overwhelm us. Brian heard all this stuff in his head and wanted it perfect. Every vocal part was handed out at the piano or in the control room by ear. Not a single note was ever written down.

By then we had the formula down, of course: Brian on the high parts, myself, Carl, Dennis, and Mike, in that order. Bruce was a wonderful addition to the blend as we began to need even more voices to sing the multi-layered harmonies Brian was creating: *"Child, child the child, father of the man, whoa child..."* - ***Surf's Up.***

We always sang our backgrounds together around a single microphone to lock in the parts, get a blend, and deliver the performance: the way we would sing around the piano. Sometimes, Brian would get a blend in the booth, then run out and join us around the mic to sing. Other times he would stay in the booth and help the engineers get a mix if he wasn't singing in that configuration. Whatever worked. Getting a mix, or blend, was important because we had a limited number of tracks to work with and had to combine them as we went along to open new tracks.

After months of seeking that elusive perfection, we discovered that *SMiLE* would have to wait. Until now, that is...

Al Jardine, 2011

When it comes to the conversation about *SMiLE*, it is difficult for me to communicate the significance of that time without discussing *Pet Sounds* and ***Good Vibrations***. After all, it was the success of *Pet Sounds* that created the wild anticipation of *SMiLE*. There was a *Rolling Stone* coffee table book that came out listing the greatest rock albums ***ever***...*Sgt. Pepper* was #1 and *Pet Sounds* #2, not bad company.

The remark in *Rolling Stone* suggesting that I was not in favor or supportive of *Pet Sounds* was completely false. Not only did I name the album, and work on it for endless hours, but I also went with Brian to present *Pet Sounds* to Capitol Records. The album quickly gained notoriety amongst the musical community and great status with other writers, musicians and singers.

GOOD VIBRATIONS: During *Pet Sounds*, Brian was experimenting with various arrangements of what was to become the single ***Good Vibrations***. When the final composite was ready for vocals, I went to the studio with words that I felt resonated both with the times' *"flower power/psychedelic"* influence around that time of the '60s, and yet could connect with the average person; the reality of the attraction between boy and girl. I came up with the chorus melody which worked with Brian's great bass line *"I'm pickin' up Good Vibrations, she's giving me the excitations."* I am not sure that *"excitations"* is really a word used frequently in the English language but it sure does rhyme with *"vibrations."*

SMiLE: What an amazing time and what incredible musical efforts in achievements were underway. ***Good Vibrations*** was not only our biggest hit of the '60s, but I believe our most unique and creative. I feel very fortunate to have collaborated with Brian on that record and believe it showcases the strengths we each bring to our songwriting relationship. Also, my being away on tour while Brian worked on songs, led to his co-writing with others. On *Pet Sounds*, Tony Asher did a great job.

Around the time *Pet Sounds* wrapped up, Brian started working on the *SMiLE* project. I have seen where he has said that I didn't like the *SMiLE* album. Others have said that it didn't come out because I was against it. First of all, it was not my decision nor was I asked or involved in the decision to shelve the album.

To Brian, I would like to say that the tracks, the instrumental parts of the *SMiLE* sessions, are some of the most amazing recordings... The lyrics on some things were not my cup of tea, and the term I came up with to describe some of those lyrics was *"acid illiteration."* Acid (meaning LSD), which, along with a heavy dose of pot and hash created an atmosphere that, in my opinion, was leading The Beach Boys in a bad direction.

From a historical perspective, I think it's a good thing for people to hear the original recordings. I would characterize *The SMiLE Sessions* as brilliant, bizarre, creative and crazy.

In an effort to push The Beach Boys to vocally uncharted musical territory, Brian directed us to sing in some very unusual situations—like lying flat on our backs facing upwards towards the microphones and uttering some extremely strange guttural sounds (pretty far out stuff). Or the time we put a mic into the bottom of Brian's empty swimming pool and did some vocals at the bottom of the pool. That shows the lengths to which we went—or should I say, depths—in pursuit of vocal perfection.

There are things that so far have not been heard and that's too bad. However, it is my belief that the toll of the drugs, industry pressure, and Brian's over-the-top commitment to perfection caused him to shelve the *SMiLE* project. But today is a new day and the music will finally be released for the world to hear. I feel good about the fact that people can finally hear some music that was created at a period of time that was both joyful and painful, bizarre and brilliant, creative and crazy. All and all, some incredibly remarkable music! After all, in today's world, whether life is sad or happy, we could all use a *SMiLE* :)

Mike Love, 2011

"I don't understand why everyone keeps on about ***Good Vibrations*** *being complicated. I don't call it complicated at all—I call it fun. We just want people to have a good time - we're recording music to make people happy. People seem to have got hung up on this fusion of classical and pop music. Really, our ideas are very simple. I remember Brian once listening to Beethoven's Symphony No. 4 and looking up afterwards, he said: "You know, I've just realized I'm a musical midget." -1966*

"Musically it's new. It has a lot of refreshing sounds" -1966

"In my opinion it makes Pet Sounds stink - that's how good it is. You'll have to wait till it comes out and see for yourself." -1966

Dennis Wilson

"If you spend that amount of time in a studio, the end product has to be something special. We work hard to produce an end product of a high standard. It takes us a long time. If other people can do it in a short time, that's fine. But a lot of people aren't doing this. They aren't prepared to go into a studio and work. And it shows. You can tell from their albums which artists are really working on their records." -1966

"I know there's been a lot, you know, written and maybe said about Michael not liking the SMiLE music. As I recall his main problem was the lyrics were not relatable, and they were so artistic, and to him they were really airy-fairy and just too abstract. Personally, I loved it." -1994

"We believe in God as a kind of universal consciousness. God is love—God is you—God is me—God is every thing right here in this room. It's a spiritual concept, which inspires a great deal of our music." -1966

Carl Wilson

My musical tastes are a mixture of classical, jazz, blues, country, some rock & roll, and a lot of prime-time Frank Sinatra singing over Nelson Riddle's *'perfect'* arrangements. I've always focused on the chord structure of a well-written song, and the orchestral voicing that helps bring a great song to life. *Pet Sounds* has beautifully written songs and all the orchestral & vocal elements that I appreciate.

When I first began hearing Brian Wilson's instrumental *SMiLE* sections, I was amazed yet again by how he was able to put everything together musically in such an original and unusual manner. From starting with ***Surfin'*** in 1961 to the *Pet Sounds* album, ***Good Vibrations***, ***Cabin Essence***, ***Surf's Up***, ***Our Prayer***, ***Roll Plymouth Rock*** in 1966-1967 is quite a rapid journey of musical development.

Everything Brian was composing & producing for *SMiLE* was light years ahead of the *'pop'* music of the day and I remember back in 1967 wondering if Capitol Records would realize that *SMiLE* might be an album that should be released on Angel Records, Capitol's prestigious classical label. For me, *SMiLE* was emerging as a *'new classical'* work of art not even remotely connected to the previous music of The Beach Boys in terms of *'surf-girls-cars-school.'* Imagine if Brian had made *SMiLE* his first solo album without the commercial pressure of coming up with *'hits'* to drive *SMiLE*...

Bruce's suggestion: Try and listen to everything in this *SMiLE* package and you might discover truly amazing Brian Wilson voicing in the track and vocal arrangements.

As you already know, *SMiLE* makes me smile!

Bruce Johnston, 2011

BRIAN WILSON ON THE BEACH BOYS:

CARL: “I can hardly express the great admiration I have for Carl. He’s the truly most religious person I know. He’s completely at peace with himself and the world, and he radiates this.”

DENNIS: “Dennis...oh dear! It’s like everyone else is on 33 1/3 rpm and he’s on 78.”

MIKE: “Mike is the most completely extroverted person I’ve ever known. It’s absolutely fantastic.”

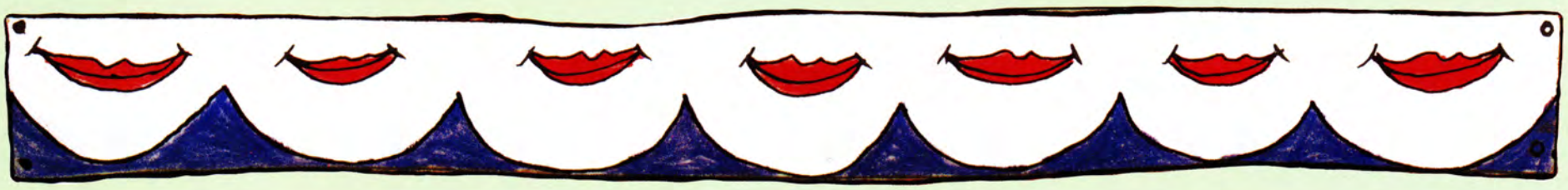
BRUCE: “He’s very bouncy, effervescent. Hams it up a lot, but he’s very even-tempered, which is a good thing when you’re recording.”

AL: “He is our anchor, his goodness and strength flow through the microphone, along the wires, and on to the tapes.”

Brian Wilson, 1966-67

By Peter Reum

LOST AND FOUND: THE SIGNIFICANCE OF SMiLE



MUSIC IS THE VOICE OF GOD

From 1966 through 1967, the man who invented California Music flew too close to the sun. The long power dive that was *SMiLE* proved to be a difficult experience for Rock's first Renaissance Musician. Brian Wilson eventually pulled out of that dive in 2004, but that's another story...

The essence of *SMiLE* began with Brian wanting to create an album that expressed the wonder he felt from the spirituality he had experienced through the process of creating music. Having felt that a creative window to heaven had opened to him during the making of *Pet Sounds*, he wanted to continue the momentum that started with that album. By 1966, despite the fact that the record company and radio programmers were continuing to stereotype The Beach Boys as the number one surf and hot rod group in the country, the band had outgrown that image, both musically and personally. Brian had entered a phase of his career where he was growing so fast as an artist that few of the people around him could comprehend that growth, and his creativity had been expanding at a pace that had drawn the attention of musicians around the world. Brian mentioned to Andrew Loog Oldham, producer of the Rolling Stones, that he wanted to create *"music people will pray to."* The Beatles heard *Pet Sounds* and raved about it. The British public agreed so heartily that at year's end, in a British music publication, The Beach Boys were voted the most popular group in the world in a 1966 readers' poll.

The Sixties were concerned with human potential, spirituality in its many variations and expressions, war and peace, the virtues of indigenous cultures versus modern Western consumer culture, the growing pollution of the Earth's air, water, and land, and the changing ways in which people in differing parts of the world related to each other. There was a new, more open approach to human experience, and Brian was at its forefront. He had read books about Native American Cultures and their love of the Earth. He was reading about how people's spirituality was expressed through creativity. He read about psychology and family dynamics, and how families could interact both in a healthy and an unhealthy manner. Humor was especially important to Brian, and he would do anything to make people laugh. He was intensely interested in the spiritual power of laughter, and how it might heal the pain that people feel.

Most of all, Brian was interested in why human beings do the things they do, and how their actions interplayed with their sense of the eternal. Brian saw his musical gift as a gesture of healing love from God, a manifestation of our connection with all that is eternal. From what I have seen in recent years, Brian still holds these beliefs to be true today.

Brian's new insights had formed in response to the turbulent cultural changes and events that were occurring all around him. Back in 1965, Brian, under the influence of LSD, experienced revelations that would help him to envision many of the fundamental ideas that led to the music he would create in an intensely creative period stretching from the summer of 1966 to the summer of 1967. *Dumb Angel*, later retitled *SMiLE*, was born in that heady post *Pet Sounds* period, the summer of '66, and in order to help him create what he hoped would be an album that would bring a new spirituality to popular music, Brian set out to surround himself with a new core group of trusted friends and associates who would support his vision. As he had done with *Pet Sounds*, Brian would then engage the best session players in LA to interpret and lay down the musical ideas he heard in his head...and then The Beach Boys would add their incomparable vocals to Brian's increasingly intricate instrumental tracks.

FLYING INTO THE FRONTIERS OF MUSIC'S POTENTIAL

Post *Pet Sounds*, Brian began experimenting with a radically new approach to music and composition, an approach emphasizing pure creativity and inspiration over the more conventionally structured songwriting craft prevalent in popular music at the time. Brian would begin his songwriting process by experimenting at the piano with what he called "feels," fragmentary compositional ideas that would later be described as "modules." Musical pieces lasting anywhere from 30 seconds to a few minutes would be laid down, and the best pieces subsequently edited together to create a complete song. ***Good Vibrations*** was the first Brian Wilson production to employ this new modular approach.

As part of his relentless search for a *"new sound,"* after *Pet Sounds* Brian began to explore new ways of using the recording studio itself as an instrument. Several different rooms were used, each one having its own signature sound. ***Good Vibrations*** was assembled from sections recorded at the cream of L.A. studios at the time, Gold Star, Sunset Sound, and Western, with most of the vocals laid down at Columbia. The challenge of assembling many short sections of music into a finished, polished—and most importantly—commercial record led to it being the most expensive single of its time. Brian's incredible ear (he is deaf in his right ear) helped him put together the modules of ***Good Vibrations*** into a unified whole, despite radically different sounds from each studio. In 1976, Brian referred to it as *"a pocket symphony"* and *"the biggest production of our lives."*

When ***Good Vibrations*** hit AM radio in the fall of 1966 it was utterly unique—several publications screamed that *"they've found the new sound at last!"* Mike Love's lyrics perfectly complemented Brian's beautifully assembled rhythm track, and the theremin weaving in and out was one of the first prominent uses of electronic instrumentation in pop music. In subsequent decades, ***Good Vibrations*** was named the greatest pop 45 ever in a number of publications reviewing singles in the Rock Era.

Throughout the summer and autumn of 1966, as Brian developed the musical ideas that would be the foundation for the *SMiLE* album, the modules he was creating were inspired by all of the things he read, saw, and felt while spending time with his new circle of friends. Brian was being exposed to a constant stream of new ideas and philosophical concepts which would change his outlook forever, and for the first time in his life he was surrounded by associates (including Van Dyke Parks, David Anderle, Michael Vosse, Paul Jay Robbins and Danny Hutton) who could articulate many of the feelings that occupied his heart and soul.

Added to this growing consciousness was Brian's concern that the lyrics for his new music would need to reflect the new literary sophistication that artists such as Bob Dylan and The Beatles were employing in their songwriting. In the language of the period, eloquently articulated by Jules Siegel in his excellent article about the *SMiLE* era, *"Goodbye Surfing, Hello God,"* Brian wanted to be *"HIP."* In pop music, the domination of AM radio was ebbing into a new format centered around FM radio, where disc jockeys would play a Rolling Stones album side or a Miles Davis album next to a Bob Dylan album track... Brian was aware of this new free-form FM format, and wanted to be a part of it—but he still wanted to create popular hits for AM radio as well.

In Brian's estimation, with Van Dyke Parks on board *"HIP"* became a real possibility. The *Dumb Angel* concept evolved into *SMiLE*, with the plan being to create an entire album that would have the lyrical complexity of the best works of Dylan or Lennon, combined with the musical sophistication of avant garde music of the period. *SMiLE* was to eclipse *Pet Sounds* and lead popular music into a new

Drawings by © Frank J. Holmes

sense of what was best about humanity...our capacity to create, to laugh at ourselves and heal our pain, and to explore the wonders of our spirituality. Brian wanted to reinterpret the American Experience to reflect his concerns with ecology, the loss of Native American cultures, families and how they relate, and his encounters with God.

Brian envisioned using his creative freedom and the spiritual inspiration he enjoyed to explore a new form of American Music. His musical education had expanded far beyond anything he'd learned in school... He had a strong background in church choir music, jazz and pop music of the 20th century. He knew and loved such composers as Bach, Beethoven, Gershwin, Aaron Copeland, and songwriters such as Stephen Foster, Rodgers and Hammerstein, Irving Berlin, and Cole Porter. Rhythm and Blues music, Jazz and Rock and Roll were also a significant part of the beloved listening experiences he had had as a teenager, and by 1966, Brian had developed an intuitive grasp of the possibilities of marrying these different musical genres.

Dozens of sessions during that fall and winter produced wholly interchangeable yet musically diverse fragments that were hailed by the people who heard them at the time as undeniably beautiful, and almost cinematic in their ability to ignite the imagination of their listeners. As fall 1966 passed into winter 1967, literally dozens of these modular "feels" in sound were created, and songs such as ***Heroes And Villains***, ***Surf's Up***, ***Wonderful***, ***Wind Chimes***, ***Do You Like Worms (Roll Plymouth Rock)***, ***Child Is Father Of The Man***, ***Cabin Essence*** and many others became candidates for inclusion on *SMiLE*.

THERE ARE NO LIMITS

Brian's inspirations grew exponentially. Ideas were floated for a humor album, an album about nature, and improvisational comedy skits were recorded that anticipated later works by the Firesign Theater and Monty Python. Surreal chants were laid down by The Vosse Posse (Brian and his friends), and Michael Vosse himself was sent out with a portable tape recorder to capture water sounds... Eventually, many of these highly unconventional sonic inspirations would become part of the *SMiLE* mosaic, with The Beach Boys laying down several vocal parts whose arrangements derived from Brian's experimental recordings.

But as winter turned into spring 1967, Brian's unstoppable imagination led to a cascade of sequencing and re-sequencing of musical fragments, and his continual recording of new modules—not to mention the re-recording of pieces he'd already laid down in the fall of 1966—was making the editing and sequencing process much more difficult.

The record company's increasingly urgent demand for a single to follow the success of ***Good Vibrations*** led to extensive recording of new modules for ***Heroes And Villains*** and, later, ***Vega-Tables***, but Brian could not seem to edit the fragments into an assembly that satisfied him. The difficulty he was experiencing trying to find a sequence for *SMiLE*, or even for a new single, was greatly enhanced by the technical limitations in audio editing at that time. Conflict inside and outside the studio began to slow the momentum of the project, and Brian became overwhelmed by the details of the very "feels" he was recording. His love for the music he was creating was compromised by his uncertainty as to whether the world would understand what he was trying to communicate. Toward *SMiLE*'s end, Brian's difficulty in explaining his vision to the people he was working with became utterly exhausting.

Additionally, the other Beach Boys were growing in their ambition and desire to apply what they had learned in studio craft from observing Brian. After Brian retired from the road in 1965, Mike Love, Carl Wilson, Dennis Wilson, Al Jardine, and Bruce Johnston had to become the vocal and instrumental interpreters of Brian's music in concert, and their performances were becoming increasingly intricate as Brian's compositions used more complex instrumental and vocal arrangements. Brian's desire to replicate the music he heard in his head made him increasingly sensitive to how The Beach Boys should sound live, and there was serious doubt as to whether the elaborate productions created for the new album could ever be reproduced in a live concert setting.

RE-EVALUATION AND FRUSTRATION

In March 1967, Brian took an extended break from recording, and reassessed his band's competitive position vis-à-vis The Beatles, Bob Dylan, and other artists of the period. In April he came back and tried, without success, to make ***Vega-Tables*** the next single. The Beach Boys, as they always had, came into the studio and laid down vocals that were stunning in their beauty and complexity. As late as early June 1967, Brian was still working on concepts related to the *SMiLE* project...but the group urgently needed to release a new single, and an album was long overdue as *SMiLE*'s release had originally been scheduled for December of 1966. Unable to assemble the modules and meet the group's contractual obligations, the *SMiLE* project was set aside...and the legend began.

Some of Brian's modular *SMiLE* music showed up as tidbits on later Beach Boys projects. A stunning ***Heroes And Villains*** single was finally released, again using modular production techniques, but utilizing several newly-recorded fragments much simpler in approach than the elaborate arrangements Brian originally had planned. On *Smiley Smile*, the album which came out instead of *SMiLE*, there were the backwards laughs on the tag of ***Vega-Tables***, and an unused ***Heroes And Villains*** progression was incorporated into a new version of ***Wonderful***. Much of the *Smiley* album featured re-worked, stripped-down versions of songs originally written for *SMiLE*. ***Mama Says*** on *Wild Honey* was another re-recorded *SMiLE* piece. ***Little Bird*** from *Friends* quoted horn parts from ***Child Is Father Of The Man***. The original *SMiLE* recordings of ***Our Prayer*** and ***Cabin Essence*** were on *20/20*, and *Sunflower* offered the water chants in ***Cool Cool Water***. Brian's 1966 track from *Surf's Up* appeared on the first half of that 1971 album's release of the title song, and Brian's original vocal and piano demo on the second half of ***Surf's Up*** was another example of the majesty of *SMiLE*.

In 1976, Brian ended a break of eight years away from being The Beach Boys' primary songwriter and producer, and his interviews throughout his highly publicized "comeback" always seemed to include the dreaded question of *SMiLE*. The other Beach Boys also came to dread those questions, often expressing their legitimate frustration that people seemed to be more focused on an album that never was, instead of celebrating an incomparable body of released music that stands at the forefront of American popular music. Somehow, the fulcrum point of The Beach Boys' career had become *SMiLE,* with The Beach Boys' history usually described in terms of *pre-SMiLE* and *post-SMiLE*. The Beach Boys continued to record and release new music, but the expectations of the public still typecast them as purveyors of sun, surf, sand, and hot rods. At the same time, many of those who had been around Brian at the time of *SMiLE* became bearers of a legend with which they did not always care to be identified.

SMiLE'S REPUTATION GROWS

And then, in the late '70s, cassettes of various *SMiLE* bits began to find their way into the hands of serious Beach Boys fans and collectors. Suddenly, people had access to original fragments of Brian's work from the *SMiLE* era as tapes were copied, exchanged, and passed around...and soon there was a worldwide legion of people who came to treasure the timeless and beautiful musical fragments. It was apparent that these tapes were the musical evidence of a man who had leapt off the edge of the rock precipice in 1966 and 1967, faithfully followed by his group, not knowing where their creative muse would take them, or where they would go next.

Several devoted Beach Boys followers and historians helped spread the word of the unique and utterly jaw-dropping beauty of this music. But longtime fans were disappointed as attempts to get the *SMiLE* sessions officially released were unsuccessful in 1972, 1988, and 1996, and lovers of the music began to wonder if it would ever be released in their lifetimes. 1993's *Good Vibrations* box set contained the most extensive selection of *SMiLE* recordings to date, and fans began to exchange their own creatively sequenced assemblies of the available modules, and *SMiLE*, the album that never was, became the most interactive album in music history.

Musicians, in particular, came to treasure the *SMiLE* tapes, and a new generation grew up listening to the pieces and marveling at the scope of the creativity that Brian Wilson and The Beach Boys had displayed throughout *The SMiLE Sessions*. Devoted fans such as Darian Sahanaja and Nick Walusko of The Wondermints, who later became core members of Brian Wilson's band, found powerful inspiration in the *SMiLE* music. Cutting edge bands such as Fleet Foxes, Super Furry Animals, Panda Bear, The Flaming Lips, Wilco, Yo La Tengo, and Stereolab are all from the generation of musicians who grew up listening to *SMiLE* on collector's tapes and were influenced by its incredible breadth and diversity.

Eventually, Darian Sahanaja assisted Brian and Van Dyke Parks in their assembly of the *SMiLE* modules into the sequence that became *Brian Wilson Presents SMiLE*. Only God knows what *SMiLE* in 1967 would have been, but in 2004 Brian Wilson, thankfully, caught an updraft and glided back into the upper reaches of songwriting, arranging, producing, and performing. Now, seven years after the debut of his 2004 masterpiece, The Beach Boys have consented to allow the release of these incredible performances in this new compilation. Forty-five years after they were shelved, the stunning and, at times, unimaginably beautiful modular recordings collectively known as *SMiLE* are finally being presented for your enjoyment.

Thank you to all who kept the *SMiLE* faith, and may everyone who hears these performances be as moved as I was in 1966 when I first heard ***Good Vibrations*** on the radio. The world will finally hear Brian and The Beach Boys as they soared into the sun in *The SMiLE Sessions*.

When I was first asked to write this essay, I called an old friend long associated with Brian, wondering what he thought about all of this... I knew how much he loved this music, and I also knew he had a sense of how much pain it had caused. I wondered if he might want to help me out. He declined, saying simply, *"There's nothing more that needs to be said about it. There's no need to write about it. Forget everything—the legends, the psychodrama, the delays. Forty-five years after Brian created the music of SMiLE, it's still the most beautiful, singular and original collection of compositions of the 20th Century. The music speaks for itself."*

There was always the music...the music from the *"angels,"* as Brian put it.

Peter Reum is a long time observer and lover of the music of Brian Wilson and The Beach Boys. Peter lives in Montana.

Capitol RECORDS

MEMO

☐ CRDC ☐ CRCI ☐ TRC ☐

☐ CRI ☐ CRDC ☐ CRCI ☐

SUBJECT:

All the photos on these pages were taken by Jasper Dailey, seen above. A beloved Hollywood character whose hobby was taking candid celebrity photos, he was a near-constant presence at the top recording studios in the mid-late 1960s; thanks to his cheerful demeanor and unfailing good humor, he was allowed unprecedented access, and his collection stands as the best visual record we have of the SMiLE sessions. Brian was especially fond of Jasper, and in early 1967, between sessions for "Heroes And Villains," Brian wrote and produced three songs featuring Jasper himself on lead vocals. One of these, "Teeter Totter Love," makes its debut on CD 4.

Right: Diane Rovell and her sister Marilyn Wilson-Rutherford (Brian's first wife) were 2/3 of the group The Honeys. They recorded several singles in the '60s, mostly written and produced by Brian. Diane also acted as musical coordinator and AFM contractor for Brian and the Beach Boys, and was responsible for booking studios and musicians for the SMiLE sessions.

SIGNED:

WESTERN RECORDERS INC.
6000 Sunset Blvd. - Hollywood, Calif.

Date.....
Client.....
Program.....

THE BEACH BOYS – SMILE SESSIONOGRAPHY

File No..... Reel No.....
Tape Speed:..... I.P.S.

☐ ONE TR. ☐ TWO TR. ☐ THREE TR.
☐ AME ☐ NAB
☐ "A" Set

TITLE

Capitol RECORDS

MEMO

DATE TO OFFICE ☐ CRI ☐ CRDC ☐ CRCI ☐ TRC ☐

FROM OFFICE ☐ CRI ☐ CRDC ☐ CRCI ☐

SUBJECT:

This sessionography has been assembled by extensive examination of the existing Capitol Records Popular Session Worksheets, American Federation of Musicians (AFM) union session contracts, tape box track sheets, and the actual 3, 4 and 8-track session tapes.

Every effort has been made to ensure that the session credits are as accurate as possible (a "?" in the credits indicates that while the specified instrument & musician were both present on the session, it is likely, but not certain, that the instrument in question was played by that musician).

RESEARCHED & COMPILED BY CRAIG SLOWINSKI & ALAN BOYD.
Special thanks to Gordon Carmadelle of AFM Local 47.

SIGNED:

☐ INFORMATION COPY – READ AND DESTROY
☐ ACTION COPY – PLEASE HANDLE AS NECESSARY

FORM 16695C
REV. 8 1/66

B - 2nd Overdub C - 3rd Over

THE BEACH BOYS: Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Al Jardine, Bruce Johnston

CD 2

OUR PRAYER

Dialog & Vocals: Brian, Dennis, Carl, Mike, Al, Bruce

1. Our Prayer "Dialog" Session 9/19/66
   Dialog session recorded at Columbia Studio A, Monday September 19, 1966, times unknown
2. Our Prayer Session 10/4/66
   Vocals (basic & overdub) recorded at Columbia Studio A, Tuesday October 4, 1966, 8:00pm-12:00am
   Engineer: Ralph Valentin
   2nd Engineer: D.T.
   Master is edit of various takes / Master # 56668 / Recorded on 1" 8-track tape

HEROES AND VILLAINS

Original verse lead vocals: Brian with Mike
Original verse backing & harmony vocals: Brian, Dennis, Carl, Mike, Al, Bruce (original vocals appear on CD 2 Track 18, CD 4 Track 24 & "Heroes And Villains" 45 Side A)
Vocals probably recorded at Columbia Studio A, late 1966 or early 1967 (exact date unknown)
Engineer: unknown
Heroes And Villains Session: 10/20/66

3. Heroes And Villains: Verse (Master Take) (Original & Single versions)
   Acoustic rhythm guitar: Carol Kaye ?
   Dano bass: Bill Pitman ?
   Upright bass (arco): Lyle Ritz
   Tack piano: Van Dyke Parks
   Drums: Jim Gordon
   Slide whistle: Gene Estes
   (apparently tympanis on earlier takes)
   French horn (w/flutter): George Hyde
4. Heroes And Villains: Barnyard (Master Take)
   Wordless vocals: Brian (multi-tracked)
   Animal Sounds: Brian, Van Dyke Parks ?
   Electric or amplified acoustic lead guitar: Carol Kaye ?
   Dano bass: Bill Pitman ?
   Upright bass: Lyle Ritz
   Tack piano: Van Dyke Parks
   Conga w/stick: Jim Gordon
   Shaker: Gene Estes
   Bass harmonica: Tommy Morgan
   CD 2, Tracks 3-4:
   Tracks (& Vocals on Track 4 ?) recorded at Western Studio 3, Thursday October 20, 1966, 2:00pm-5:00pm
   Engineer: Chuck Britz
   Masters are unknown takes / Master # 56727 / Recorded on 1/2" 4-track tape & later transferred to 1" 8-track tape for vocals
5. Heroes And Villains: I'm In Great Shape session 10/27/66
   Piano (w/strings taped) & conducting: Van Dyke Parks (celeste on earlier takes)
   Harp: Dorothy Victor
   Tenor saxophone: Jay Migliori
   Fender bass: Brian Wilson (o/d)
   Track & Overdub recorded at Western Studio 3, Thursday October 27, 1966, 2:00pm-7:30pm
   Engineer: Chuck Britz
   Master is Take 37 / Master # 56738 / Recorded on 1" 8-track tape

Capitol Records documentation indicates vocals were recorded for I'M IN GREAT SHAPE in a session involving all six Beach Boys at Columbia Studio A, Monday October 17, 1966, from 7:30pm-11:00pm, but no tape bearing that description has turned up in a search of the Capitol and BRI vaults... although there's a chance the VEGETABLES "Cornucopia" demo MAY have been recorded at that session (the master # assigned to that session's product was # 56728).

6. Heroes And Villains: Intro (Early Version): circa 12/66
   Grand piano: Brian Wilson
   Celeste: Van Dyke Parks ? (o/d A)
   Organ bass pedals: Brian Wilson ? (o/d A)
   Chimes: Brian Wilson and/or Van Dyke Parks ? (o/d B)
   Exact recording info unknown (probably Columbia Studio A, circa December 1966)
   Heroes And Villains Session: 1/3/67
7. Heroes And Villains: Do A Lot (Master Take)
   Group vocals: Brian, Dennis, Carl, Mike, Al, Bruce
   Whistling: Brian ? (o/d)
   Upright piano: Brian Wilson
   Grand piano: Brian Wilson (o/d)
   Thump percussion: Dennis Wilson ? (o/d)
   Master is Take 1
8. Heroes And Villains: Bag of Tricks
   Upright piano: Brian Wilson
   Bass drum & jug w/mallet: Dennis Wilson
   Guiro, "Choo-Choo Train" recorder, Steam engine percussion, Duck quack, Noise maker, Whistles, Bells, etc.: Brian, Dennis, Carl, Mike, Al, Bruce (o/d)
   (some earlier takes included two unidentified players on French horns)
   Master is Take 13
9. Heroes And Villains: Mission Pak
10. Heroes And Villains: Bridge To Indians
    Vocals: Brian, Dennis, Carl, Mike, Al, Bruce
    Control room comments: Steve Korthof
    Master is Take 63 plus double-tracked overdub
11. Heroes And Villains: Part 1 Tag
    Tack piano: Brian Wilson
    (and second tack piano on o/d A)
    Hand clap attempt: Brian, Dennis, and Carl (o/d B)
    Master is Revised Version Take 4
12. Heroes And Villains: Pickup To 3rd Verse
    Vocals: Brian, Dennis, Carl, Mike, Al, Bruce
    Control room comments: Steve Korthof
    Master is Take 10 plus double-tracked overdub
    CD 2, Tracks 7-12:
    Tracks & Vocals recorded at Columbia Studio A, Tuesday January 3, 1967, 6:00pm-1:00am
    Engineer: Jerry Hockman
    Master # 57020 / Recorded on 1" 8-track tape
    Heroes And Villains Session: 1/27/67
13. Heroes And Villains: Children Were Raised
    Lead vocal: Brian / Backing vocals: Brian, Dennis, Carl, Mike, Al, Bruce
    Control room comments: Steve Korthof
    Thigh slap: Brian Wilson
    "Brillo pad" percussion: Dennis Wilson
    Tack piano: Brian Wilson (o/d)
    Master is Take 8
14. Heroes And Villains: Part 2 (Cantina Track Session)
    Control room comments: Steve Korthof
    Tack piano: Brian Wilson
    Master is Revised Version Take 17
15. Heroes And Villains: Whistling Bridge
    Vocals: Carl, Brian, Dennis, Mike
    Whistling: Brian, Dennis & Carl ?
    Control room comments: Al Jardine (switched places in the booth with Brian before the first official take)
    Master is Take 12
    CD 2, Tracks 13-15:
    Tracks & Vocals recorded at Columbia Studio A, Friday January 27, 1967, 6:00pm-12:00am
    Engineer: Jerry Hockman
    Master # 57020 / Recorded on 1" 8-track tape
16. Heroes And Villains: Cantina Session & Master Take
    Lead vocals: Brian with Mike
    Laughter & Backing vocals: Brian, Dennis, Carl, Mike, Al, Bruce
    "You're under arrest!" voice: Gene Gaddy
    Tack piano: Brian Wilson
    Mandolins: Tommy Tedesco (o/ds A & B)
    Vocals & Overdubs recorded at Columbia Studio A, Tuesday February 7, 1967, 6:00pm-11:30pm
    Engineer: unknown
    Master # 57020 / Recorded on 1" 8-track tape
17. Heroes And Villains: All Day
    Piano (w/strings taped) : Brian Wilson
    Track & Vocals recorded at Columbia Studio A, Friday January 27, 1967, 6:00pm-12:00am
    Engineer: Jerry Hockman
    2nd Engineer: Don (aka D.T. ?)
    Master is Take 20 (of 28) / Master # 57020 / Recorded on 1" 8-track tape
18. Heroes And Villains: Verse Edit Experiment
    Mixed & Edited Friday January 27, 1967 on 1/4" mono tape (exact location & engineer unknown)
    Heroes And Villains Session: 2/15/67
19. Heroes And Villains: Prelude To Fade
    Piano (w/strings taped): Van Dyke Parks
    Acoustic rhythm guitar: Carol Kaye
    Fender bass: Ray Pohlman
    Dano bass: Bill Pitman
    Upright bass: Lyle Ritz
    Drums: Hal Blaine
    Temple blocks: Gene Estes
    (bicycle horn, bicycle bell & siren on earlier takes)
    Harmonica: Tommy Morgan
    French horn (w/flutter): George Hyde
    Violins: Sid Sharp, William Kurasch, Jerome Reisler, Ralph Schaeffer, John (Vidor) Vidusich, and Walter Wiemeyer
    Violas: Norman Botnick and Alexander Neiman
    Cellos: Jesse Ehrlich and Joseph DiTullio
    Track recorded at Western Studio 3, Wednesday February 15, 1967, 11:00pm-2:30am
    Engineer: Chuck Britz
    Master is edit of Take 44 (slated as "Take 24," as counting started over after the first 20) & Pickup Take 3
    Master # 57020 / Recorded on 1/2" 4-track tape
20. Heroes And Villains: Piano Theme
    Tack piano: Brian Wilson and Van Dyke Parks
    Track recorded at Western Studio 3, date unknown (sometime on or after Thursday February 16, 1967)
    Engineer: Bowen David
    Master is Take 8 (of 10) / Master # 57020 / Recorded on 1/2" 4-track tape
    Heroes And Villains Session: 2/20/67
21. Heroes And Villains: Part 2
    Tack piano: Brian Wilson
22. Heroes And Villains: Part 2 (Gee) (Master Take)
    Gee vocals: Brian, Dennis, Carl, Mike, Al
    Master is Take 10
23. Heroes And Villains: Part 2 Revised
    Upright piano: Brian Wilson and Bruce Johnston
24. Heroes And Villains: Part 2 Revised (Master Take)
    Heroes And Villains vocals: Brian, Dennis, Carl, Al, Bruce
    Scat lead vocal: Al (o/d)
    Scat bass vocal: Mike (o/d)
    Control room comments: Steve Korthof
    Tack piano: Brian Wilson
    Master is Gee Take 10 continued
25. Heroes And Villains: Part 3 (Animals) (Master Take)
    Scat lead vocal: Al
    Scat bass vocal: Mike
    Backing vocals: Brian, Dennis, Carl, Mike, Al, Bruce
    Upright piano: Brian Wilson
    Tack piano: Bruce Johnston
    Miscellaneous percussion: Dennis Wilson ? (o/d)
    Master is Take 14
26. Heroes And Villains: Part 4
    Middle vocals: Brian, Dennis, Carl, Mike, Al, Bruce
    Lead vocals: Brian, Carl, Al, Bruce
    Scat bass vocal: Mike
    Master is Take 10
    CD 2, Tracks 21-26:
    Tracks, Overdubs & Vocals recorded at Columbia Studio A, Monday February 20 AND/OR Tuesday February 21, 1967, 6:00pm-11:00pm
    Engineer: Jerry Hockman
    Master # 57020 / Recorded on 1" 8-track tape
27. Heroes And Villains: Part Two (Master Take) (used as the Chorus backing track for the Single Version) 2/27/67
    Tack piano: Brian Wilson
    Harpsichord: Brian Wilson (o/d A)
    Upright bass (arco): Lyle Ritz (o/d B)
    Shaker, Clank: Gene Estes ? (o/d B)
    Sandpaper percussion: Brian Wilson ? (o/d B)
    Tracks & Overdubs A & B recorded at Western Studio 3, Monday February 27, 1967, 1:00pm-4:00pm
    Engineer: Chuck Britz
    Master is Take 6 / Master # 57045 / Recorded on 1/2" 4-track tape
28. Heroes And Villains: Fade session 2/28/67
    Scat vocal (live): Carl
    Piano (w/strings taped): Van Dyke Parks
    Upright bass: Lyle Ritz
    Snare drum: Nick Pellico (and, apparently, percussion on rehearsal takes)
    Harmonica: Tommy Morgan
    Tenor flute: Jay Migliori (clarinet on earlier takes)
    Violins (pizzicato): Ralph Schaeffer and William Kurasch
    12-string electric rhythm guitar: Brian Wilson (right hand strumming) & Van Dyke Parks (left hand chording) (o/d)
    (someone also made bird sounds on some early takes, but those were soon dropped)
    Vocal, Track & Overdub recorded at Western Studio 3, Tuesday February 28, 1967, 1:00pm-4:30pm
    Engineer: Chuck Britz
    Master is Take 25 (slated as "Take 5," as counting started over after the first 20) / Master # 57045 / Recorded on 1/2" 4-track tape
    Heroes And Villains Session: 3/1/67
29. Heroes And Villains: Verse Remake
    Acoustic rhythm guitar: Carol Kaye ?
    Electric rhythm guitar: Carl Wilson
    Baritone ukulele w/stick: Ronald Benson
    Dano bass: Bill Pitman
    Upright bass (arco): Chuck Berghofer
    Tack piano: Van Dyke Parks
    Drums: Hal Blaine
    (Gene Estes played temple blocks early in the rehearsal, but was finally called to sit out in the booth until the whistle overdub... which apparently never occured)
    Master is Take 4
30. Heroes And Villains: Organ Waltz / Intro
    (Intro appears as "Fire" intro to Track 17 on CD 1)
    Hammond organ: Van Dyke Parks
    Organ bass pedals: Brian Wilson
    Grand piano: Brian Wilson
    Recorder, Whistle, Slide whistle, Buzzer, Noise maker: Brian Wilson, Van Dyke Parks, Diane Rovell, Gene Estes, Bill Pitman (o/d)
    Master is Revised Take 2
    CD 2, Tracks 29-30:
    Tracks recorded at Western Studio 3, Wednesday March 1, 1967, 1:00pm-6:30pm
    Engineer: Chuck Britz
    Master # 57045 / Recorded on 1/2" 4-track tape
    Heroes And Villains Sessions: 6/12/67-6/14/67
    Verse lead vocals (single version): Brian with Mike
    Verse backing & harmony vocals (single version): Brian, Dennis, Carl, Mike, Al (vocals appear on CD 1, Tracks 3 & 21)
    Baldwin organ: Brian Wilson (added to the verses & chorus) (o/d)
31. Heroes And Villains: Chorus Vocals (Single Version)
    Lead vocal: Al
    Backing & Harmony vocals: Brian, Dennis, Carl, Mike, Al, and Billy Hinsche
32. Heroes And Villains: Barbershop Session
    Lead vocals: Brian with Mike
    Backing vocals: Brian, Dennis, Carl, Mike, Al
    Baldwin organ: Brian Wilson (o/d)
33-35. Heroes And Villains:
    Children Were Raised Remake Vocals and Overdubs
    Lead vocal: Brian
    Backing vocals: Brian, Dennis, Carl, Mike, Al
    Electric harpsichord: Brian Wilson
    Baldwin organ: Brian Wilson (o/d)
    CD 2, Tracks 31-35 plus lead & backing vocals on Verse & Baldwin organ on Verse & Chorus:
    Overdubs, Tracks & Vocals recorded at Brian Wilson's Bel Air Home Studio, Monday June 12, 1967, 6:00pm-12:00am / Tuesday June 13, 1967, 3:00pm-11:00pm / Wednesday June 14, 1967, 3:00pm-2:00am / Verse lead vocals also recorded in part at Wally Heider Studio 3, circa late June/early July 1967
    Engineer: Jim Lockert with Steve Desper
    Master # 56727 / Organ overdub on verse and chorus recorded on 1/2" 4-track tape, other overdubs & new vocals for the single recorded following transfer to 1" 8-track tape

Documentation indicates that the first tracking session for HEROES AND VILLAINS was held at Gold Star Studio A, Wednesday May 11, 1966, from 10:00am-1:30pm, employing Al Casey and Jerry Cole (Guitars), Carol Kaye (probably Fender bass), Bill Pitman (probably Dano bass), Lyle Ritz (Upright bass), Al de Lory and Larry Knechtel (Keyboards), Hal Blaine (Drums), Frank Capp (Percussion & Bells), Jim Horn (Flute & Tenor saxophone), Bill Green (Clarinet & Tenor saxophone), Jay Migliori (Tenor & Bass saxophones), and Steve Douglas (Tenor saxophone), and engineered by Larry Levine. That recording (reportedly incorporating a variation on YOU ARE MY SUNSHINE) was apparently taped over, and no copies have turned up in a search of the Capitol and BRI vaults (the master # assigned to that session's product was # 55999; the master was Take 3, timing at 2:45).

AFM documentation exists for the following HEROES AND VILLAINS tracking sessions, tapes of which have not turned up in a search of the Capitol and BRI vaults: Western Studio 3, Monday December 19, 1966, 1:00pm-6:00pm (using Master # 57020 for the first time), employing Sid Sharp, Arnold Belnick, William Kurasch, and Leonard Malarsky (Violins), Norman Botnick, Joseph DiFiore, Harry Hyams, and Alexander Neiman (Violas), and Jesse Ehrlich, Harold Bemko, Armand Kaproff, Raymond Kelley, Emmet Sargeant, and Joe Saxon (Cellos), plus Hal Blaine and Bill Pitman; Columbia Studio, Friday January 20, 1967, 7:00pm-8:00pm (using Master # 57074, this was a "canned" experimental session, with notation indicating the recording was "not to be used"), employing Nick Pellico (percussion), Claude Sherry and Alan Robinson (French horns), and Brian; Western Studio 3, Thursday March 2, 1967, 1:00pm-4:00pm (logged as PART II INSERT with Master # 57045), employing Hal Blaine, Gene Estes, Carol Kaye, and Lyle Ritz.

Capitol Records documentation indicates the following vocal sessions for HEROES AND VILLAINS were held at Columbia Studio, involving all six Beach Boys unless otherwise noted: Tuesday December 13, 1966, 7:00pm-12:00am (Master # 56727); Thursday December 22, 1966, 6:00pm-11:30pm (Insert Overdub); Tuesday December 27, 1966, 6:00pm-12:00am (Overdub - Brian only); Wednesday December 28, 1966, 6:00pm-12:00am (Insert Overdub - Brian only); Friday January 20, 1967, 6:00pm-11:30pm; Tuesday January 31, 1967, 6:00pm-1:00am; Friday February 3, 1967, 7:30pm-8:30pm; Friday February 24, 1967, 9:00pm-11:00pm (Brian only); Sunday February 26, 1967, 4:00pm-11:00pm. Tapes with these dates have not turned up in a search of the Capitol and BRI vaults. It's possible the missing 1967 dates represent additional work on previously existing masters.

36. Heroes And Villains Piano Demo
    (incorporating "I'm In Great Shape" and "Barnyard")
    Brian with Van Dyke Parks and "Humble Harve" Miller, KHJ Radio 11/4/66
    Lead vocal: Brian
    Animal sounds: Van Dyke
    Grand piano: Brian Wilson
    Interview, Demo performance & Brian's lead vocals appearing on SMiLE album assembly (CD 1 Tracks 5 & 6) recorded at Western Studio 3, Friday November 4, 1966, late at night following a 2:00pm-6:00pm session
    Engineer: unknown
    Recorded on 1/4" mono tape

CD 3

DO YOU LIKE WORMS

Do You Like Worms Session: 10/18/66

1. Do You Like Worms: Part 1
2. Do You Like Worms: Part 2
3. Do You Like Worms: Part 3
4. Do You Like Worms: Part 4 (Bicycle Rider)
   Lead vocals: Brian (doubled & multi-tracked in places)
   Backing & Harmony vocals: Carl, Brian, Dennis, Mike, Al, Bruce
   12-string electric rhythm guitar: Jerry Cole
   Fender bass (w/fuzztone): Carol Kaye
   Upright bass: Lyle Ritz
   Piano (w/strings taped): Van Dyke Parks
   Tympanis: Gene Estes
   Parade drum w/mallet: Jim Gordon
   Conga: Jim Gordon (in Part 3)
   12-string electric slide guitar: Jerry Cole (o/d A) / Carl Wilson ? (replacement to o/d A)
   Bicycle Rider Theme

Harpsichord: Brian Wilson
Tack piano: Van Dyke Parks
12-string electric lead guitar: Jerry Cole
Track & Overdub A recorded at Western Studio 3, Tuesday October 18, 1966, 2:00pm-7:30pm
Engineer: Chuck Britz
Brian's "Plymouth Rock" lead vocals recorded at Columbia Studio A, Tuesday October 18, 1966, 9:00pm-11:00pm
Engineer: unknown
Brian's "Hawaiian" lead vocal redone, Group vocals & replacement to Overdub A recorded at Columbia Studio A, Wednesday December 21, 1966, times unknown (a "various titles" session)
Engineer: unknown
Master is edit of Part 1 Take 24, Part 2 Take 14 ?, Part 3 Take 15 ? & Part 4 Take 9 ? / Master # 56729 / Recorded on 1/2" 4-track tape & verse later transferred to 1" 8-track tape for vocals

5. **Do You Like Worms: Bicycle Rider Overdubs (logged as Heroes And Villains Part 2) (0:21) 1/5/67**
Lead vocal: Brian
"Bob-bop-bop" backing vocals: Brian
Tack piano: Van Dyke Parks (o/d B)
Dano bass (w/fuzztone): Bill Pitman (o/d B)
Upright bass: Lyle Ritz (o/d B)
Overdub B & Vocals recorded at Western Studio 3, Thursday January 5, 1967, 6:00pm-10:00pm
Engineer: Chuck Britz
Master # 57045 was used / Transferred back to 1/2" 4-track tape for Overdub B & vocals

MY ONLY SUNSHINE (AKA: MEDLEY: THE OLD MASTER PAINTER / YOU ARE MY SUNSHINE)

6. **My Only Sunshine: Part 1 (Old Master Painter / You Are My Sunshine) & Part 2 (Fade) 11/14/66**
7. **My Only Sunshine: Part 2 (Fade) (Vocal Overdubs Master Take) 2/10/67**
Part 1 lead vocal: Dennis
Part 2 vocals: Brian (two parts, multi-tracked)
Additional Part 2 vocals (appearing on CD 1 Track 7): Marilyn Wilson & Diane Rovell
Acoustic rhythm guitar: Carol Kaye
Dano bass: Bill Pitman
Upright bass: Lyle Ritz
Drums & sticks: Jim Gordon
(shaker on early Old Master Painter takes)
Harmonica: Tommy Morgan
Tenor saxophone: Jay Migliori (on Sunshine)
Clarinet: Jay Migliori (on Fade)
Violins (pizzicato on Old Master Painter & Fade): Arnold Belnick and Leonard Malarsky
Violas (pizzicato on Old Master Painter & Fade): Norman Botnick and Alexander Neiman
Cellos: Jesse Ehrlich, Joseph DiTullio, Raymond Kelley, and Joe Saxon
Strings conducted by: Jim Gordon
Track recorded at Gold Star Studio A, Monday November 14, 1966, 8:00pm-11:30pm
Engineer: Larry Levine with Stan Ross
Part 1 master is Take 11, Part 2 master is Take 16 / Master # 56866 / Recorded on 1/2" 4-track tape
Part 1 vocals recorded at Western Studio 3, Wednesday November 30, 1966, 5:00pm-10:30pm (Part 1 & Part 2 also edited together this date)
Engineer: Jim Lockert ?
Part 2 vocals (Brian, Marilyn & Diane) recorded late 1966 / early 1967, exact date unknown
Parts 2 later transferred to 1" 8-track tape to add vocals
Part 2 vocals recorded at Columbia Studio A, Friday February 10, 1967, 6:00pm-12:00am
Engineer: unknown
Master # 57020 was assigned to Part 2 on this date; this revised section was edited into the master of a HEROES AND VILLAINS mix assembled this day.

CABIN ESSENCE

Cabin Essence Session: 10/3/66

8. **Cabin Essence: Verse (HOME ON THE RANGE)**
9. **Cabin Essence: Chorus (WHO RAN THE IRON HORSE)**
10. **Cabin Essence: Tag (HAVE YOU SEEN THE GRAND COOLIE)**
Lead vocal: Carl, Mike
"Doing-Doing" backing vocal: Al, Brian, Carl
Chorus & Tag vocals: Brian, Dennis, Carl, Mike, Al, Bruce
"Truck Driving Man" vocal in Second Chorus: Dennis
Upright piano: Van Dyke Parks
Banjo: Carol Kaye
Acoustic guitars: Carl Wilson and Tommy Tedesco
Bouzouki: Tommy Tedesco (in Tag)
Dobro: James Burton (rhythm in Verse, "spikey" sound in Chorus, slide in Tag)
Dano bass (w/fuzztone): Bill Pitman (in Chorus)
Upright bass: Lyle Ritz
Tambourine (w/stick): Jim Gordon (in Chorus)
Bell goodies: Jim Gordon (in Tag)
Flute: Jay Migliori
Accordion: Carl Fortina
Harmonica: Tommy Morgan
Bass harmonica: Tommy Morgan (in Chorus)
Cellos: Jesse Ehrlich and Armand Kaproff
Track recorded at Gold Star Studio A, Monday October 3, 1966, 8:00pm-12:00am
Engineer: Larry Levine with Stan Ross
Master is edit of Verse Take 12, Chorus Take 23 & Tag Take 5 / Master # 56647 / Recorded on 1/2" 4-track tape
Chorus & Tag Vocals (WHO RAN THE IRON HORSE & CROW FLIES) recorded at Columbia Studio A, Tuesday October 11, 1966, 8:00pm-2:00am
Engineer: unknown
Tag vocals (HAVE YOU SEEN THE GRAND COOLIE) recorded at Columbia Studio A, Tuesday December 6, 1966, 6:30pm-1:00am
Engineer: unknown / Master # 56716 was assigned on this date.
Additional Brian chorus vocals (WHO RAN THE IRON HORSE) recorded at Columbia Studio A, Tuesday December 27, 1966, 6:00pm-12:00am
Engineer: unknown
Master # 57044 was assigned on this date
Carl lead vocal & Dennis "Truck Driving Man" vocal recorded at unknown location, Fall 1968
Engineer: Steve Desper

WONDERFUL

11. **Wonderful (Version 1) 8/25/66**
Lead vocal: Brian
Backing vocals: Brian, Dennis, Carl, Mike, Al, Bruce
Control room comments: Dennis Wilson
Harpsichord: Brian Wilson
Grand piano: Larry Knechtel
Upright bass: Lyle Ritz
Trumpet: Alan Weight
Tenor ukulele: Lyle Ritz (o/d)
Track & Overdub recorded at Western Studio 3, Thursday August 25, 1966, 2:00pm-7:00pm
Engineer: Bowen David
Master is Take 7 / Master # 56550 / Recorded on 1/2" 4-track tape (slowed down one whole step prior to vocal overdubs)
Lead vocal recorded at Western Studio 3, Thursday October 6, 1966, times unknown
Engineer: unknown
Backing vocals recorded at Columbia Studio A, Thursday December 15, 1966, 7:00pm-10:00pm
Engineer: unknown
Wonderful (Version 1 "Rock With Me Henry") Session: 1/9/67
12. **Wonderful (Version 2)**
13. **Wonderful (Version 2 Tag)**
Lead vocal: Carl
Backing vocals: Brian and Carl (multiple parts)
Harpsichord: Brian Wilson
Mandolin: Ray Pohlman ? (o/d)
Dano bass (w/fuzztone): Carol Kaye ? (o/d)
Upright bass: Lyle Ritz (o/d)
Drums: Hal Blaine (o/d)
Control room comments: Van Dyke Parks
CD 3, Tracks 12-13:
Track & Overdub recorded at Western Studio 3, Monday January 9, 1967, 1:00pm-5:00pm
Engineer: Chuck Britz
Master is Take 21 / Master # 57046 / Recorded on 1/2" 4-track tape
Vocals recorded at unknown location & date
14. **Wonderful (Version 3) 4/10/67 ?**
Group vocals: Mike (double-tracked), Carl, Al, Brian
Grand piano: Brian Wilson
Track & Vocals recorded at Sound Recorders Studio A, probably Monday April 10, 1967, 7:30pm-2:00am
Engineer: Armin Steiner
2nd Engineer: Eirik "The Norwegian" Wangberg
Master is Take 4 (of 5) / No master # assigned / Recorded on 1" 8-track tape

LOOK (SONG FOR CHILDREN)

15. **Look session 8/12/66**
12-string electric lead/rhythm guitar: Barney Kessel
Fender bass: Ray Pohlman
Dano bass (w/fuzztone): Bill Pitman
Upright bass: Jimmy Bond
Grand piano: Al de Lory
Harpsichord: Larry Knechtel
Drums: Hal Blaine
Bongos, Tambourine & Glockenspiel: Frank Capp
Flute: Jay Migliori
Trumpet: Roy Caton
French horn: George Hyde
Tuba: Dick Hyde
Track recorded at Western Studio 3, Friday August 12, 1966, 1:00pm-5:00pm
Engineer: Chuck Britz
Master is edit of Take 21 (slated as "Take 20"), #1 Chorus Pickup Take 2, #2 Chorus Pickup Take 1 & #3 Chorus Pickup Take 2 / No master # assigned / Recorded on 1/2" 4-track tape
Vocals appearing on SMiLE album assembly (CD 1 Track 10) recorded at Brian Wilson's Bel Air Home Studio, Summer 1971
Engineer: Steve Desper
Vocal: Carl
Capitol Records documentation indicates vocals (timing 3:50) were recorded for "I RAN (formerly Untitled Song #1)" in a session involving all six Beach Boys at Columbia Studio A, Thursday October 13, 1966, from 8:00pm-12:00am, but a tape from that session has not turned up in a search of the Capitol and BRI vaults. Master # 56473 was assigned at that time.

CHILD IS FATHER OF THE MAN

16. **Child Is Father Of The Man (Version 1) 10/7/66**
Grand piano: Brian Wilson
Electric baritone lead guitar (w/fuzztone): Bill Pitman (plus second baritone lead guitar w/fuzztone on o/d)
Fender bass: Carol Kaye
Upright bass (arco on early takes of chorus & on verse): Jimmy Bond
Vibes: Frank Capp
Drums: Hal Blaine
Castanet: Carl Wilson (& tambourine on early takes of chorus)
Tambourine: Hal Blaine (o/d)
Track & Overdubs recorded at Western Studio 3, Friday October 7, 1966, 1:00pm-6:30pm
Engineer: Chuck Britz
Master is edit of Chorus Take 38 (slated as "Take 8," as counting started over after the first 30) & VerseTake 39 (slated as "Take 14") / No master # assigned / Recorded on 1/2" 4-track tape
17. **Child Is Father Of The Man (Version 2) 10/11/66**
Vocals: Brian, Dennis, Carl, Mike, Al, Bruce
Tack piano: Brian Wilson (chorus & verse)
Grand piano: Brian Wilson (bridge)
Electric rhythm guitar: Carl Wilson (verse)
Electric baritone lead guitar (w/fuzztone in chorus): Bill Pitman (chorus & verse)
Fender bass: Carol Kaye
Upright bass (arco in chorus): Jimmy Bond
Trumpet: Ollie Mitchell
Snare drum: Brian Wilson ? (o/d) (chorus)
Sleighbells: Carl Wilson ? (o/d) (chorus)
Track recorded at Western Studio 3, Tuesday October 11, 1966, 2:00pm-6:00pm
Engineer: Chuck Britz
Master is edit of Chorus Take 10, Verse Take 13, & Bridge Take 1 (or unknown take)?? / Master # 56716 (logged as a CABIN ESSENCE session) / Recorded on 1/2" 4-track tape & probably later transferred to 1" 8- track tape for vocals
Vocals recorded at Columbia Studio A, Wednesday October 12, 1966, 8:00pm-12:00am / Friday December 2, 1966, 7:00pm-12:30am (Master # 56667 was assigned on this date), Tuesday December 6, 1966, 6:30pm-1:00am
Engineer: unknown
Child Is Father Of The Man (Version 3) (appears as intro to Track 11 on CD 1)
Vocals: Brian, Carl, Mike, Al
Grand piano: Brian Wilson
Track & Vocals recorded at Sound Recorders Studio A, probably Monday April 10, 1967, 7:30pm-2:00am
Engineer: Armin Steiner
2nd Engineer: Eirik "The Norwegian" Wangberg
Master is Take 6 / No master # assigned (logged as TUNE X on the tape box, slated as NOWHERE on the session tape) / Recorded on 1" 8-track tape

SURF'S UP

18. **Surf's Up: 1st Movement 11/4/66**
19. **Surf's Up: Talking Horns Session 11/7/66**
Lead vocal: Brian (double-tracked)
Tag vocals: Brian, Carl, Mike, Al, Bruce, Marilyn Wilson and Jack Rieley
Upright piano: Al de Lory (plus second upright piano on o/d A)
Electric baritone lead guitar: Al Casey
Fender bass: Carol Kaye
Upright bass: Jimmy Bond
Hi-hat (w/foot pedal) & car keys: Frank Capp
Glockenspiel: Nick Pellico
Trumpet: Roy Caton (o/d B)
Tuben horn: David Duke (o/d B)
French horns: George Hyde, Claude Sherry, Arthur Briegleb, and David Duke (o/d B)
Track & Overdub A recorded at Western Studio 3, Friday November 4, 1966, 2:00pm-6:00pm
Engineer: Chuck Britz
No take slated / Master # 56842 (on Capitol documentation dated 11-8-66, this master # is crossed out & replaced with 56850); on AFM documentation for the November 7th overdub session, the master is # 56841 / Recorded on 1/2" 4-track tape
Overdub B & "Talking Horns" recorded at Western Studio 3, Monday November 7, 3:00pm-6:00pm
Engineer: Chuck Britz
Brian's lead vocals appearing on SMiLE album assembly (CD 1 Track 12) recorded at Columbia Studio A, Friday December 16, 1966, at approx.12:00 midnight
Engineer: Jerry Hockman
2nd Engineer: D.T.
Tag vocals appearing on SMiLE album assembly (CD 1 Track 12) recorded at Brian Wilson's Bel Air Home Studio, Summer 1971 (following transfer to 2" 16-track tape)
Engineer: Steve Desper
Capitol Records documentation indicates vocals were recorded for SURF'S UP in a session involving all six Beach Boys at Columbia Studio A, Thursday December 15, 1966, from 7:00pm-10:00pm, but a tape from that session has not turned up in a search of the Capitol and BRI vaults. Master # 56841 was used for this session.

Documentation indicates another tracking session was held for SURF'S UP at Western Studio 3, Monday January 23, 1967, from 3:00pm-6:00pm, employing Carl Wilson, Bill Pitman, Lyle Ritz, Hal Blaine, Roy Caton, Jay Migliori, Jim Horn, and Bill Green, and engineered by Chuck Britz. This was followed from 6:30pm-11:30pm by a "sweetening" session for a piece referred to as PART ONE and employing Ralph Schaeffer, William Kurasch, Jerome Reisler, Walter Wiemeyer, and Tibor Zelig (Violins), Norman Botnick, Alexander Neiman, and John "Vidor" Vidusich (Violas), Jesse Ehrlich and Armand Kaproff (Cellos), and the following musicians whose services were ultimately not used: Stella Castellucci (Harp), Robert Hardaway (Oboe & English horn), and David Duke, James McGee, George Price, Gene Cipriano, and Claude Sherry (French horns). Strings were arranged by Ralph Schaeffer and Jesse Ehrlich. The product of that afternoon's session was assigned Master # 57087, while that evening's "sweetening" session was curiously given a sequentially earlier master # (57086). No trace of this version has turned up in a search of the Capitol and BRI vaults.

20. **Surf's Up (Piano Demo) (Master Take) 12/15/66**
Lead vocal: Brian
Grand piano: Brian Wilson
Piano track & Vocal recorded at Columbia Studio A, Friday December 16, 1966, at approx.12:00 midnight
Engineer: Jerry Hockman.
2nd Engineer: D.T.
Master in unknown take / No master # assigned / Recorded on 1/2" 4-track tape

I WANNA BE AROUND / WORKSHOP (FRIDAY NIGHT)

21. **Jazz / I Want To Be Around / Friday Night session 11/29/66**
Jazz (improvisation)
Grand piano: Gene Estes
Acoustic lead guitar: Bill Pitman
Acoustic rhythm guitar: Carol Kaye
Upright bass: Lyle Ritz
Drums w/brushes: Jim Gordon
I Wanna Be Around
Vibes: Gene Estes (low notes) and Bill Pitman (high notes)
Upright bass (arco): Lyle Ritz
Snare drum w/brushes: Jim Gordon
Board drop: Carol Kaye (o/d)
Electric power drill: Lyle Ritz (o/d)
Sound effects: Jim Gordon (o/d)
Hammer, Saw: David Oppenheim (o/d)
Track & Overdub recorded at Gold Star Studio A, Tuesday November 29, 1966, 2:00pm-6:00pm
Engineer: Larry Levine
Master is edit of I WANNA BE AROUND Take 1 & FRIDAY NIGHT Take 11 / Master # unknown / Recorded on 1/2" 4-track tape

VEGA-TABLES (VEGETABLES)

Documentation exists for two cancelled tracking sessions, likely for VEGETABLES, scheduled at Gold Star for Tuesday March 28 and Thursday March 30 of 1967. Both sessions would have employed Hal Blaine, Gene Estes, Carol Kaye, Bill Pitman, and Lyle Ritz.
Vegetables Sessions: 4/4/67 - 4/11/67

22. **Vegetables: Verse (Master Take Track)**
Lead vocal: Al (double-tracked in places)
Backing & Harmony vocals & laughter: Brian, Dennis, Carl, Mike, Al
Grand piano: Brian Wilson
Upright bass: Chuck Berghoffer (o/d A)
Miscellaneous percussion & sound effects: Brian Wilson, Carl Wilson, Al Jardine (o/d B)
Veggie chomping: Brian, Dennis, Carl, Mike, Al (o/d C)
Piano track & group vocals recorded at Sound Recorders Studio A, probably Tuesday April 4, 1967, 7:30pm-11:30pm, with additional vocals added Wednesday April 5, 1967, 7:30pm-2:30am / Overdubs A & B and more vocals recorded at Sound Recorders Studio A, Thursday April 6, 1967, 9:30pm-12:30am / Overdub C & lead vocals recorded at Sound Recorders Studio A, probably Monday April 10, 1967, 7:30pm-2:00am / Additional vocals recorded at Sound Recorders Studio A, probably Tuesday April 11, 1967, 7:30pm-1:30am
Engineer: Armin Steiner
2nd Engineer: Eirik "The Norwegian" Wangberg
Master is Take 1 / Master # 57450 / Recorded on 1" 8-track tape

23. **Vegetables: Sleep A Lot (Chorus) 4/7/67**
Vocals: Brian, Dennis, Carl, Mike, Al
Grand piano (detuned): Brian Wilson
Thump percussion: Dennis Wilson
(simultaneous w/vocals)
Track & Vocals recorded at Columbia Studio A,
Friday April 7, 1967, 9:00pm-1:00am
Engineer: Jerry Hockamn
Master is Take 9 (of 13) / Master # 57450 /
Recorded on 1" 8-track tape
24. **Vegetables: Chorus 1 (Master Take)**
Group vocals: Brian, Dennis, Carl, Mike, Al
Electric harpsichord: Brian Wilson
Fender bass: Carl Wilson
Xylophone: Dennis Wilson
Drum: Dennis Wilson (o/d)
Master is Take 5A
25. **Vegetables: 2nd Chorus**
(Master Take Track And Backing Vocals)
Group vocals: Brian, Dennis, Carl, Mike, Al
Bass vocals: Mike & Al
Whistling: Brian & Al ?
Electric harpsichord: Brian Wilson
Fender bass: Carl Wilson
Rattling percussion: Dennis Wilson
Master is Take 4 (of 14)
CD 3, Tracks 24-25:
Tracks, Overdubs & Vocals recorded at Sound Recorders
Studio A, probably Tuesday April 11, 1967, 7:30pm-1:30am
Engineer: Armin Steiner
2nd Engineer: Eirik "The Norwegian" Wangberg
Master # 57450 / Recorded on 1" 8-track tape
26. **Vegetables: Insert (Part 4) (Master Take)**
Vocals: Brian, Carl, Mike, Al
Grand piano: Brian Wilson
Track & Vocals recorded at Sound Recorders Studio A,
probably Wednesday April 12, 1967, 8:00pm-1:00am
Engineer: Armin Steiner
2nd Engineer: Eirik "The Norwegian" Wangberg
Master is Take 2 / Master # 57450 /
Recorded on 1" 8-track tape

CD 4

VEGA-TABLES (VEGETABLES) (continued)

1. **Vegetables: Fade 4/12/67**
Scat lead vocals: Al
Bass vocals: Mike
Backing vocals: Brian and Carl
Wordless falsetto vocal: Brian
Tenor ukulele: Bill Pitman (Dano bass, w/fuzztone AND
strummed w/o fuzztone, on early takes)
Fender bass: Ray Pohlman (and high Fender bass on o/d A)
Upright bass (arco): Lyle Ritz
Hi-hat, Castanet & Cups: Jim Gordon
(drums and bongos instead of cups on earlier takes)
Vibes: Nick Pellico
Violins: Arnold Belnick and William Kurasch
Violas: Samuel Boghossian and Joseph DiFiore
Cellos: Joseph DiTullio and Raymond Kelley
Strings conducted by: Brian Wilson
(Brian played upright piano on early takes)
Ukulele: Carl Wilson ? (o/d B)
Track & Overdub A recorded at Gold Star Studio A,
Wednesday April 12, 1967, 2:00pm-7:00pm
Engineer: James Hilton
Vocals & Overdub B recorded at Sound Recorders
Studio A, Wednesday April 12, 1967, 8:00pm-1:00am
Brian's wordless falsetto vocal recorded at Sound
Recorders Studio A, probably Thursday April 13, 1967,
8:30pm-12:30am
Engineer: Armin Steiner
2nd Engineer: Eirik "The Norwegian" Wangberg
Master is Take 12 / Master # 57450 /
Recorded on 1/2" 4-track tape & transferred to
1" 8-track tape for vocals & Overdub B
2. **Vegetables: Ballad Insert 4/14/67**
Lead vocal: Brian
Backing vocals: Brian (stacked)
Grand piano: Brian Wilson
Vocals & Piano track recorded at Sound Recorders
Studio A, probably Friday April 14, 1967,
8:30pm-12:30am
Engineer: Armin Steiner
2nd Engineer: Eirik "The Norwegian" Wangberg
Master is Take 6 / Master # 57450 /
Recorded on 1" 8-track tape

AFM documentation indicates another tracking session, most likely for VEGETABLES, was scheduled at Western for Thursday, April 13, 1967, but was cancelled at the last minute. This session would have employed Jim Gordon and Carol Kaye. An organ, played by Brian, was added on top of the final few seconds of the *Smiley Smile* version of VEGETABLES as it was mixed to mono at Sound Recorders on Saturday June 3, 1967 from 3:00pm-9:00pm.

HOLIDAYS

3. **Holidays session 9/8/66**
Marimbas: Gene Estes (main theme), Gary Coleman, and
Chet Ricord
Piano (w/strings taped): Van Dyke Parks
Fender bass: Carl Wilson
Drums: Dennis Wilson
Clarinets: Jay Migliori, Jim Horn, Bill Green, and
Sam Glenn, Jr.
Flutes: Jay Migliori, Jim Horn, Bill Green, and
Sam Glenn, Jr. (o/d)
Slide whistle: Van Dyke Parks ? (o/d)
Track & Overdub recorded at Western Studio 3,
Thursday September 8, 1966, 2:00pm-7:00pm
Engineer: Chuck Britz
Master is edit of Part 1 Take 7 & Pickup Part 2 Take 4 /
Master # unknown / Recorded on 1/2" 4-track tape
Tag vocals appearing on SMiLE album assembly
(CD 1 Track 15) recorded at Brian Wilson's Bel Air
Home Studio, Monday July 10, 1967, 2:00pm-6:00pm
Engineer: Jim Lockert with Steve Desper
Tag vocals: Brian, Dennis, Carl, Mike, Al

WIND CHIMES

4. **Wind Chimes (Version 1) 8/3/66**
Electric harpsichord: Al de Lory
Celeste & Tack piano: Don Randi
Grand piano: Larry Knechtel
Fender bass & 12-string electric lead guitar: Carl Wilson
Dano bass: Carol Kaye
Upright bass: Lyle Ritz
Temple blocks: Frank Capp
Sticks & Drums: Hal Blaine
Clarinets: Jim Horn and Bill Green
Tenor saxophones: Jay Migliori and Sam Glenn, Jr.

Notation on the AFM contract & audio evidence on the master tape suggest that on earlier takes that were taped over, Frank Capp played marimba, Bill Green played Tenor flute & C-flute, Jay Migliori, Jim Horn and Sam Glenn, Jr. played flutes, and all four horn players played tenor saxophones.
Track recorded at Gold Star Studio A,
Wednesday August 3, 1966, 10:00am-2:30pm
Engineer: Larry Levine
Master is edit of Take 9, Pick Up Take 5, Piano Insert
Take 6, & Ending Take 3 / Master # 56448 /
Recorded on 1/2" 4-track tape
Tag vocals recorded at Columbia Studio A,
Monday October 10, 1966, 10:00pm-3:00am
Engineer: unknown
Wind Chimes (Version 2) Session: 10/5/66
5. **Wind Chimes (Version 2) (5:00)**
6. **Wind Chimes (Version 2 Tag)**
Lead vocal: Carl
Marimba: Van Dyke Parks
(and 3 additional marimbas on the overdubs)
Upright bass: Chuck Berghofer
(and arco upright bass on the overdub)
Finger snaps: Carl Wilson
(and wood blocks on the overdub)
Grand & Tack pianos: Brian Wilson (in Tag) (o/d)
Track & Overdubs recorded at Western Studio 3,
Wednesday October 5, 1966, 3:00pm-6:30pm
Engineer: Chuck Britz
Lead vocal recorded at Columbia Studio A,
Monday October 10, 1966, 10:00pm-3:00am ?
Engineer: unknown
Master is Take 23 / Master # 56648 /
Recorded on 1" 8-track tape & later transferred to
1/2" 4-track tape for vocals

THE ELEMENTS: FIRE
(AKA: MRS. O'LEARY'S COW)

7. **The Elements: Fire 11/28/66**
Dano bass (w/fuzztone): Bill Pitman
Fender bass: Carol Kaye
Upright bass: Lyle Ritz
Drums: Jim Gordon
Triangle & Clanking percussion: Gene Estes
Flutes: Jay Migliori, Plas Johnson, Jim Horn,
and Bill Green
Violins: Arnold Belnick and Leonard Malarsky
Violas: Norman Botnick and Alexander Neiman
Cellos: Jesse Ehrlich and Joseph DiTullio
Crinkling "fire": Brian Wilson ? (o/d 1A)
Track & Overdub 1A recorded at Gold Star Studio A,
Monday November 28, 1966, 2:00pm-5:30pm
Engineer: Larry Levine
Master is edit of Takes 2 & 9 & Take 18 (Pickup) /
Master # 56891 / Recorded on 1/2" 4-track tape
Vocals appearing on SMiLE album assembly (CD 1 Track 17)
recorded at Brian Wilson's Bel Air Home Studio, Thursday
June 29, 1967, 3:00pm-6:00pm
Engineer: Jim Lockert with Steve Desper
Vocals: Brian, Dennis, Carl, Mike, Al

LOVE TO SAY DADA / COOL COOL WATER

Da Da Session 12/22/66
8. **Da Da (Taped Piano Strings)**
Piano (w/strings taped): Brian Wilson
Percussion: unknown
9. **Da Da (Fender Rhodes)**
Fender Rhodes electric piano: Brian Wilson
Piano (w/strings taped): Brian Wilson (o/d)
Track & Overdub recorded at Columbia Studio A,
Thursday December 22, 1966, times unknown
Engineer: unknown / No Master # assigned / Recorded on 1"
8-track tape
Love To Say Dada Sessions: 5/16-5/18/67
10. **Love To Say Dada: Part 1 5/16/67**
Grand piano: Mike Rubini
Upright piano: Gene Estes
(apparently percussion & bells on early rehearsal takes)
Dano bass: Bill Pitman
Upright bass: Lyle Ritz
Drums: Hal Blaine
Temple blocks: Brian Wilson
11. **Love To Say Dada: Part 2 5/17/67**
12. **Love To Say Dada: Part 2 (Master Take) 5/17/67**
Bass vocals: Brian & Hal Blaine ?
Grand piano: Mike Rubini
Hammond organ: Gene Estes
12-string electric lead guitar: Ray Pohlman ?
Electric rhythm guitar: Carol Kaye ?
Dano bass: Bill Pitman ?
Fender bass: Lyle Ritz ?
Drums: Hal Blaine
Temple blocks: Brian Wilson
Clarinets: Jay Migliori and Jim Horn
13. **Love To Say Dada Part 2 (Second Day) 5/18/67**
Piano (w/strings taped): Brian Wilson
Grand piano: Mike Rubini
Hammond organ: Gene Estes
Gut-string guitar: Bill Pitman
(apparently Dano bass on early early rehearsal takes)
Dano bass (w/fuzztone): Ray Pohlman
Upright bass: Mel Pollan
Bongos: Frank DeVito
Piccolos & Whistles: Jay Migliori and Bill Green
CD 4, Tracks 10-13
Tracks & Bass vocals recorded at Gold Star Studio A,
Tuesday May 16, 1967, 2:00pm-5:30pm (Part 1) /
Wednesday May 17, 1967, 8:00pm-12:30am (Part 2) /
Thursday May 18, 1967, 2:00pm - 5:30pm (Part 2 Second Day)
Masters are Intro/Part 1 Take 9, Part 2 Take 3 (of 4),
and Part 2 "Second Day" Take 2 / Master # 57668 /
Recorded on 1/2" 4-track tape
Engineer: James Hilton
Carl's vocal appearing on SMiLE album assembly
(CD 1 Track 18) recorded at Wally Heider Studio 3, Sunday
October 29, 1967, times unknown
Engineer: Jim Lockert
2nd Engineer: Bill Halverson
Scat vocal: Carl

Documentation indicates another tracking session, most likely for LOVE TO SAY DADA, was scheduled for Friday May 19, 1967 at Gold Star, but was cancelled at the last minute. This session would have employed Mike Rubini, Bill Pitman, Lyle Ritz, Hal Blaine, Jim Gordon, and percussionist Alan Estes.

COOL, COOL WATER

14. **Cool, Cool Water: Version 1 6/7/67**
Vocals: Brian, Dennis, Carl, Mike, Al
Electric harpsichord: Brian Wilson
Track & Vocals recorded at Western Studio 3,
Wednesday June 7, 1967, 3:00pm-6:00pm
Engineer: Chuck Britz
No take slated / No master # assigned /
Recorded on 1" 8-track tape
15. **Cool, Cool Water: Version 2**
10/26/67 & 10/29/67
Bass vocal: Mike
Scat lead vocal: Carl
Backing vocals: Brian, Dennis, Carl, Al, Bruce
Piano (w/strings taped): Brian Wilson
12-string electric lead guitar: Carl Wilson ?
Electric lead guitar (w/manual vibrato): Al Jardine ?
Fender bass: Brian Wilson or Carl Wilson ? (o/d)
Baldwin organ: Brian Wilson or Bruce Johnston ? (o/d)
Bongo: Dennis Wilson ? (o/d)
Finger snaps: The Boys
Control room comments: Dennis Wilson, Bruce Johnston
Cool Cool Water Chant
(appears as intro to Track 18 on CD 1)
Vocals: Brian, Dennis, Carl, Mike, Al, Bruce
Track, Overdubs & Vocals recorded at Brian Wilson's Bel Air
Home Studio, Thursday October 26, 1967, 1:00pm-4:00pm
Additional vocals recorded at Wally Heider Studio 3, Sunday
October 29, 1967, times unknown
Engineer: Jim Lockert
2nd Engineer: Bill Halverson
No take slated / Master # 58583 /
Recorded on 1" 8-track tape

SMILE BONUS TRACK SESSIONS

16. **You're Welcome 12/15/66**
Group vocals: Brian, Dennis, Carl, Mike, Al, Bruce
Foot tap: Brian Wilson
Glockenspiel: Brian Wilson ? (o/d)
Drum: Carl Wilson ? (o/d)
Parade drum: Dennis Wilson ? (o/d)
Vocals & Track recorded at Columbia Studio A,
Thursday December 15, 1966, times unknown;
Engineer: Jerry Hockman
2nd Engineer: D.T.
Master is Take 20 (of 22) / Master # unknown /
Recorded on 1/2" 4-track tape
17. **You're With Me Tonight 6/6/67**
Lead vocals: Brian, Carl, Al
Backing vocals: Brian, Carl, Al, Mike, Dennis
Upright bass: Chuck Berghofer
Fender bass: Carl Wilson
Finger snaps & hand claps: Brian Wilson
Electric harpsichord: Brian Wilson (o/d)
Control room comments: Al Jardine
Track recorded at Western Studio 3, Tuesday June 6,
1967, 7:00pm-10:00pm
Overdub & Vocals recorded at Western Studio 3,
Wednesday June 7, 1967, 3:00pm-6:00pm
Engineer: Chuck Britz (following an earlier attempt
on Monday June 5th at Western & United)
Master is Take 12 / Master # 57450
(logged as a VEGA-TABLES session) /
Recorded on 1/2" 4-track tape
18. **Tones/Tune X 3/3/67–4/11/67**
Violins: Jerome Kessler and Irving Lipschultz (2 parts)
Violas: Norman Botnick and Alexander Neiman (2 parts)
Cello: Jesse Ehrlich (2 parts)
Tambourine & Temple block: Norm Jeffries (o/d A)
Electric slide guitar: James Burton (o/d B)
Following tracking, the master take was transferred to a
second 1" 8-track tape.
Track & Overdubs A & B recorded at Sound Recorders
Studio A, Friday March 3, 1967, 9:30pm-12:30am
Engineer: Armin Steiner
2nd engineer: Eirik "The Norwegian" Wangberg
Master is Tape Transfer Take 5 / No master # was
assigned to the 3/3 session / Recorded on 1" 8-track tape
Fender bass: Carol Kaye (o/d)
Dano bass: Bill Pitman (o/d)
Upright bass: Lyle Ritz (o/d)
Drums: Hal Blaine (o/d)
12-string electric lead guitar: Billy Hinsche ? (o/d)
Marimba: Gene Estes ? (o/d)
Shaker: Hal Blaine ? (o/d)
Plastic orange juice cups w/sticks: Jim Gordon ? (o/d)
Remaining overdubs recorded at Sound Recorders
Studio A, Friday March 31, 1967, 8:00pm-11:30pm
Engineer: Armin Steiner
2nd Engineer: Eirik "The Norwegian" Wangberg
Master # 57400 was assigned to the 3/31 session

Capitol Records documentation indicates vocals were recorded for TONES in a session involving five Beach Boys at Sound Recorders, Monday March 13, 1967, from 2:30am-4:00am, but those vocals were either wiped & replaced by the instrumental overdubs indicated above, or the tape from that session has been lost. AFM documentation indicates two other tracking session for TONES were held at Western on Wednesday March 15, 1967, from 1:00pm-4:00pm (employing Carol Kaye, Bill Pitman, and Lyle Ritz) and Tuesday April 11, 1967, from 2:00pm-5:00pm (employing Bill Pitman, Lyle Ritz, Ronald Benson, Jim Gordon, and Frank Capp). The two missing tracking sessions possibly represent the second & third of three planned parts, as the title designated for April 11's session is TONES (Part #3). Master # 57321 was used at all three of these sessions.

19. **I Don't Know 1/12/67**
Acoustic electric guitar: Carol Kaye
12-string electric rhythm guitar: Carl Wilson
Dano bass (w/fuzztone): Bill Pitman
Upright bass: Lyle Ritz
Grand piano: Bruce Johnston
Drum: Dennis Wilson
Banjo: Carol Kaye (o/d A)
Tambourine: Dennis Wilson (o/d B)
Bass harmonica: Tommy Morgan (o/d B)
Track & Overdubs recorded at Western Studio 3,
Thursday January 12, 1967, 1:00pm-4:00pm
Engineer: Chuck Britz
Master is Part 2 Take 4 (following many unnumbered
rehearsal takes) / Master # 57063 / Recorded on 1/2"
4-track tape

The existing tape is slated as "Part Two"; no tape of "Part One" has been located.

20. **Three Blind Mice 10/15/65**
Grand piano: Eugene DiNovi
Electric/acoustic rhythm guitar: Al Viola
Upright bass: Cliff Hils
Drums: Frank Capp
French horns: Richard Perissi, David Duke, and Arthur Maebe
Trumpets: Henry Laubach, Ollie Mitchell, Al Porcino, and
Virgil Evans
Trombones: Dick Nash and Urbie Green
Bass trombone: Lew McCreary
Tuba: George Callender
Alto saxophone: Wilbur Schwartz
Tenor saxophones: Bill Green, Gene Cipriano,
and Robert Jung
Harp: Dorothy Remsen
Violins (pizzicato): Benjamin Barrett (leader), James Getzoff,

Bernard Kundell, Robert Barene, Arnold Belnick, Darrel Terwilliger, William Kurasch, Henry Roth, Alfred Lustgarten, Harry Bluestone, Lou Raderman, Marshall Sosson, and Paul Shure
Cellos (pizzicato): Raymond Kelley, Frederick Seykora, Armand Kaproff, Jesse Ehrlich, Joe Saxon and Karl Rossner
Arranger: Dick Reynolds
Copyists: George Yocum and Mainerd Baker
Track recorded at United Studio A, Friday October 15, 1965, 1:00pm-4:00pm
Engineer: Bones Howe
No take slated / No master # assigned / Recorded on 1/2" 3-track tape

21. TEETER TOTTER LOVE
Lead vocal: Jasper Dailey
Tenor ukulele: Lyle Ritz
Fender bass: Ray Pohlman
Drums: Hal Blaine
Marimbas: Gene Estes and Chet Ricord
Accordion: Frank Messina
Piccolo: Jim Horn
Bass saxophone: Jay Migliori
Trombone: Dick Hyde
Tuba: Dick Hyde (o/d ?)
Slide whistles: Jim Horn and Jay Migliori (o/d ?)
Tambourine: Hal Blaine (o/d ?)
Track & Overdub recorded at Western Studio 3, Wednesday January 25, 1967, 3:00pm-6:30pm
Engineer: Chuck Britz
Vocals probably recorded at Western Studio 3, Thursday February 9, 1967, 2:00pm-6:00pm
Engineer: Chuck Britz
Master is unknown take / No master # assigned / Recorded on 1/2" 4-track tape
Sourced from only-known original acetate test pressing

CD 5

GOOD VIBRATIONS SESSIONS

1. Good Vibrations 2/18/66
This session was a first attempt at a complete track, dating from the PET SOUNDS era; it produced the verses used in the final master
Electric rhythm guitar: Al Casey
12-string electric rhythm guitar: Billy Strange (lead on earlier takes)
Fender bass (w/fuzztone in the choruses): Ray Pohlman
Upright bass: Lyle Ritz
Hammond organ: Larry Knechtel
Grand piano: Don Randi (piano w/strings taped on earlier takes)
Drums: Hal Blaine
Bongos w/sticks: Frank Capp (a few takes were tried with cups instead, but Brian ultimately had him switch back to bongos)
Tambourine: Terry (Melcher ?)
Sleighbells: Tony (Asher ?)
Electro-Theremin: Paul Tanner
Piccolo: Plas Johnson
Flute: Jay Migliori
Tenor flute: Steve Douglas
Contra-clarinet: Bill Green
Track recorded at Gold Star Studio A, Thursday February 17, 1966, 11:30pm-3:00am
Engineer: Cal Harris
Master is Take 28 / Master #55680 / Recorded on 1/2" 3-track tape
Original lead vocals: Carl (double-tracked) (in the Verses) / Brian (in the Choruses)
Control room comments: Bruce Johnston
Fender bass: Carl Wilson ? (o/d 3A) (added in the Choruses)
Jews harp: Tony (last name unknown) (o/d B?)
Overdubs & Vocals recorded at Western Studio 3, Thursday March 3, 1966, times unknown
Engineer: unknown
Transferred to 1/2" 4-track tape for overdubs & vocals (the 2/18 track, with Jews harp overdubs & Carl's rough attempt at the original lyrics, all from 3/3, appears as Track 22 on CD 5)

2. Good Vibrations 4/9/66
This session was an alternate attempt at a complete track
12-string electric lead/rhythm guitar: Carol Kaye
Fender bass (w/fuzztone in the choruses): Ray Pohlman
Upright bass: Lyle Ritz
Hammond organ: Larry Knechtel
Piano (w/strings taped): Al de Lory
Tack piano: Mike Melvoin
Drums: Hal Blaine
Bongos w/sticks: Frank Capp
Electro-Theremin: Paul Tanner
Accordion: Carl Fortina
Bass harmonica: Tommy Morgan
Piccolo & Ocarina: Arthur C. Smith
Flute: Jay Migliori
Tenor flute: Steve Douglas
Contra-clarinet: Bill Green
Track recorded at Gold Star Studio A, Saturday April 9, 1966, 5:00pm-9:30pm
Engineer: Larry Levine
Master is Take 26 / Master # 55949 / Recorded on 1/2" 4-track tape

3. Good Vibrations (First Chorus) 5/4/66
4. Good Vibrations (Second Chorus & Fade) 5/4/66
This session was an attempt at the choruses, bridges & fade; it produced the first bridge used in the final master
Electric rhythm guitars: Al Casey, Jerry Cole (lead on earlier takes)
Fender bass: Ray Pohlman
Dano bass (w/fuzztone): Bill Pitman
Upright bass: Jimmy Bond
Tack piano: Al de Lory (plus second tack piano on o/d A)
Drums: Jim Gordon (tambourine & plastic orange juice cups w/sticks on early takes)
Bongos w/sticks: Frank Capp
Electro-Theremin: Paul Tanner
Bass harmonica: Tommy Morgan
Piccolo: Jim Horn
Flute: Jay Migliori
Tenor flute: Steve Douglas
Bass saxophone: Bill Green
Jews harp: Tommy Morgan (o/d B)
Tambourine(s): Frank Capp (and Hal Blaine ?) (o/d B) (according to the AFM contract, Hal Blaine attended the session briefly; his voice is not heard on the session tape, so he may have been brought in later that evening expressly for the percussion overdub)
Sleighbells: Jim Gordon (o/d B) (dialog on the session tape indicates that Jerry Cole and Jim Gordon would be staying to overdub tambourine & jingle bells, however from notation on the contract, it seems that these duties were handled by Frank Capp and Jim Gordon)
Copyist: Sol Frohman
Track & Overdubs recorded at Western Studio 3, Wednesday May 4, 1966, 1:00pm-5:30pm
Engineer: Chuck Britz
Master is 1st Chorus Take 21 / 2nd Chorus, Bridge & Fade Take 8 / Master # 55949 (slated as 1A0257 at a later date) / Recorded on 1/2" 4-track tape

5. Good Vibrations 5/24/66 (Part 1)
6. Good Vibrations 5/24/66 (Part 2 & 3)
7. Good Vibrations 5/24/66 (Part 4)
This session produced a piano/tympani/flute bridge, alternate chorus & chorus fade
Fender bass: Carl Wilson
Dano bass: Carol Kaye
Upright bass: Lyle Ritz
Piano (w/strings taped): Al de Lory (plus second piano w/strings taped on o/d A)
Castanets & Sleighbells: Gary Coleman (claves instead of castanets in Bridge)
Tambourine: Steve Douglas
Electro-Theremin: Paul Tanner
Kazoo (in Choruses): Jay Migliori (and again on o/d A)
Alto flute: Bill Green
Flute: Jim Horn / Jay Migliori (in Bridge)
Piccolo: Jim Horn (in Bridge) / Piccolo: Jim Horn (o/d B)
Clarinets: Abe Most and Arthur "Skeets" Herfurt (o/d B)
Track & Overdub A recorded at Sunset Sound Studio A, Tuesday May 24, 1966, 10:00pm-1:30am
Overdub B (apparently not kept) recorded at Sunset Sound Studio A, Wednesday May 25, 1966, 3:00pm-6:00pm
Engineer: Bruce Botnick
Master is Part 1 (Chorus) Take 21 / Part 2 (Bridge) Take 9 / Part 3 (Pickup Chorus) Take 8 / Part 4 (Chorus Fade) Take 3 / Master # 55949 (slated as 1A0256 at a later date) / Recorded on 1/2" 4-track tape

8. Good Vibrations 5/27/66 (Part C)
9. Good Vibrations 5/27/66 (Chorus)
10. Good Vibrations 5/27/66 (Fade Sequence)
This session was another attempt at the choruses, bridges & fade; it produced the third bridge & chorus fade used in the final master, as well as an alternate piano/tympani/flute/piccolo bridge
Electric rhythm guitar: Carl Wilson (in Chorus & Fade Sequence, starting w/Take 6 of the Chorus)
Fender bass: Arthur Wright
Dano bass (w/fuzztone in the choruses): Bill Pitman
Upright bass (arco in Part C): Lyle Ritz
Upright piano: Mike Melvoin (and piano w/strings taped in Part C on o/d A)
Drums: Jim Gordon
Tympanis: Gary Coleman (in Part C)
Sleighbells: Gary Coleman (in Chorus)
Tambourine: Steve Douglas
Electro-Theremin: Paul Tanner
Vibes (w/out vibrato): Emil Richards (o/d B)
Piccolos: Jim Horn and Plas Johnson (o/d B plus additional parts on o/d C)
Flutes: Steve Douglas and Jay Migliori (o/d B plus additional parts on o/d C)
Track recorded at Western Studio 3, Friday May 27, 1966, 9:00am-12:30pm
Engineer: Chuck Britz
Master is Part C (Tympani Bridge) Take 9 (slated as "Take 4," as the counting started over after the first 5) / Chorus Take 17 / Chorus/Bridge/Fade Sequence Take 9 / Master # 55949 / Recorded on 1/2" 4-track tape

11. Good Vibrations Inspiration (Part 1)
12. Good Vibrations Inspiration (Part 3)
13. Good Vibrations Inspiration (Part 4)
This session produced the first, second & third choruses used in the final master, as well as the "fuzz bass bridge" that almost made it to the master
Electric rhythm guitar: Carl Wilson
Fender bass: Lyle Ritz
Dano bass (w/fuzztone): Bill Pitman
Tack piano: Brian Wilson
Electric harpsichord: Don Randi (apparently piano on early rehearsals)
Drums: Hal Blaine / (tom fills on o/d A)
Tambourine: Brian Wilson (o/d A) / Hal Blaine (in Bridge) (o/d C)
Tympani: Hal Blaine (w/cups on basic track in Bridge) / (in Bridge) (o/d B)
Electro-Theremin: Paul Tanner (o/d C)
Cello: Jesse Ehrlich (o/d C)
Track & Overdubs A & B recorded at Western Studio 3, Thursday June 2, 1966, 9:00am-12:30pm (Overdub A recorded 12:30pm-2:00pm, Overdub B recorded 2:00pm-5:00pm) Overdub C recorded at Western Studio 3, Sunday June 12, 1966, 1:00pm-4:00pm
Engineer: Chuck Britz
Master is Part 1 (Fuzz bass solo & Bridge plus Drum Pickup) Take 22 / Part 2 (1st Chorus) Take 9 & (2nd Chorus) Take 21 / Part 3 (3rd Chorus) Take 18 / Part 4 (Chorus Fade) Take 2 / Master # 56065 (logged as "INSPIRATION") (slated as 1A0259 at a later date) / Recorded on 1/2" 4-track tape

14. Good Vibrations 6/16/66 (Part 1)
15. Good Vibrations 6/16/66 (Part 2 & Verse)
16. Good Vibrations 6/16/66 (Part 3)
This session was an attempt at an alternate verse, chorus & bridge
Dano bass (w/fuzztone in Chorus & Bridge): Bill Pitman
Fender bass: Carl Wilson
Upright bass: Lyle Ritz
Hammond organ: Mike Melvoin
Electric harpsichord: Al de Lory
Grand piano: Steve Douglas
Drums: Hal Blaine (o/d in Part 1, w/sticks in Part 2)
Tambourine in Part 1: Brian Wilson ? (o/d)
Electro-Theremin: Paul Tanner
Bass harmonica: Tommy Morgan (o/d) (in Part 1)
Harmonica: Tommy Morgan (o/d) (in Part 2)
Soprano saxophone: Steve Douglas (Parts 1 & 2) (o/d)
Clarinet: Jim Horn (Parts 1 & 2) (o/d)
Bass clarinet: Jay Migliori (Parts 1 & 2) (o/d)
Track recorded at Western Studio 3, Thursday June 16, 1966, 1:00pm-8:00pm (Overdubs recorded 5:00pm-9:00pm)
Engineer: Chuck Britz
Master for Part 1 (Verse & Chorus) is Take 44 (slated as "Take 9") / Master for Part 2 (Organ/Fuzz bass Bridge) is Take 7 / Master # 12935 / Recorded on 1/2" 4-track tape

17. Good Vibrations 6/18/66 (Part 1)
18. Good Vibrations 6/18/66 (Part 2)
This session was another attempt at an alternate verse, chorus & bridge
Electric lead/rhythm guitar: Carl Wilson (lead in Verse & Chorus, rhythm in Bridge)
Fender bass: Carol Kaye
Dano bass (w/fuzztone in Bridge): Bill Pitman
Tack piano: Al de Lory (Part 1)
Hammond organ: Al de Lory (Part 2)
Upright piano: Brian Wilson
Electro-Theremin: Paul Tanner
Bass harmonica: Tommy Morgan (Part 1 Chorus)
Harmonica: Tommy Morgan (Part 2)
Clarinets: Jay Migliori, Bill Green, and Plas Johnson
Track recorded at Western Studio 3, Saturday June 18, 1966, 9:00am-2:00pm
Engineer: Chuck Britz
Master # 55949 / Master for Part 1 (Verse & Chorus) is Take 19 / Master for Part 2 (Bridge) is Take 14

Initial edit of track elements was made at Sunset Sound, Wednesday August 24, 1966
Engineer: Bruce Botnick
Evidence indicates two vocal sessions occurred at Columbia Studio A, sometime between August 24th and September 1st. At these sessions, the initial edit of track elements made on August 24th was transferred to 1" 8-track tape, and group vocals (including Dennis singing the original lyrics) were added. The 1" tape from these sessions has not been located.

19. Good Vibrations 9/1/66 (Persuasion)
20. Good Vibrations 9/1/66 (New Bridge)
This session produced the second (or "churchy organ") bridge used in the final master
Hammond organ: Dennis Wilson
Upright bass: Lyle Ritz
Shakers: Hal Blaine and Carl Wilson
Harmonica: Tommy Morgan
Bass harmonica: Tommy Morgan (o/d) (earlier takes had, in addition to Dennis on organ & Lyle on bass, Hal on stick percussion, Brian on Hohner piano bass, and Carl on 12-string electric rhythm guitar, mic'd acoustically; Hal eventually switched to claves and then to shakers, while Carl switched to hollow percussion and Brian abandoned the piano bass and went to the control room; finally Brian had Carl drop the hollow percussion, and in the end Hal requested Carl to come down and join him on shakers)
Track recorded at Western Studio 3, Thursday September 1, 1966, 4:00pm-7:30pm
Engineer: Bowen David
Master # 55949 / Master is Take 22 (slated as "Take 8," as the counting started over after the first 14, but there were many rehearsal takes in-between)
Revised edit replacing Fuzz Bass Bridge with Churchy Organ Bridge was made at Western, sometime between September 1st & 12th
Engineer: Chuck Britz
Lead vocal: Carl (Brian on the high notes & Bridge response vocal)
Chorus bass vocal & Bridge lead vocal: Mike
Backing & Harmony vocals: Brian, Dennis, Carl, Mike, Al, Bruce
Electro-Theremin: Paul Tanner (o/d) (replacing his original part from June 2nd in the choruses)
Final vocals recorded at Columbia Studio A, Monday September 12, 1966, times unknown
Engineer: unknown
Additional vocals & electro-Theremin recorded at Columbia Studio A, Wednesday September 21, 1966, 8:00pm-11:00pm
Engineer: Jim Lockert
Revised Edit was transferred to 1" 8-track tape for vocals & overdub

21. Good Vibrations: Single Version Stereo Track
22. Good Good Good Vibrations (First Version With Overdubs) 3/66
23. Good Vibrations: Alternate Edit 8/24/66
SINGLE VERSION w/Extended Organ Bridge & "Hum De Dum" vocals appears as Track 19 on CD 1

ADDITIONAL BONUS TRACKS:

Vega-Tables
("Cornucopia" Demo) (appears as Track 23 on CD 1)
Lead vocals: Mike and Brian
Backing vocals & Laughter: Brian, Dennis, Carl, Mike, Al, Bruce, Marilyn Wilson & Diane Rovell
Grand piano: Brian Wilson
Piano track & Vocals recorded at Columbia Studio A, date unknown (POSSIBLY Monday October 17, 1966, 7:30pm-11:00pm ?)
Engineer: Jerry Hockman
2nd Engineer: unknown
Master is Take 2 / Master # 56728 (if from 10-17-66) / Recorded on 1" 8-track tape

Vegetables Promo (appears as track 23 on CD 4)
Voices: Hal Blaine, Michael Vosse, Brian
Voices recorded at Western Studio 4, Friday November 11, 1966, times unknown
Engineer: unknown
No take slated / No master # assigned / Recorded on 1/4" mono tape

He Gives Speeches (appears as Track 24 on CD 1)
Lead vocal: Brian
Backing vocals: Brian
Upright piano: Brian Wilson (organ on early takes)
Fender bass: Carl Wilson
Drums: Dennis Wilson
Track & Vocals recorded at Western Studio 3, probably Thursday August 25, 1966, 2:00pm-7:00pm OR Thursday September 1, 1966, 4:00pm-7:30pm
Engineer: Bowen David
No take slated / No master # assigned / Recorded on 1/2" 4-track tape

Psycodelic Sounds 11/4/66 (appear as Track 27 on CD 1, Tracks 37 & 38 on CD 2, & Track 22 on CD 4)
Chants & improv percussion: Brian Wilson, Van Dyke Parks, David Anderle, Michael Vosse, Jules Siegel, Danny Hutton, Arnie Geller, and Bob (last name unknown)
Chants recorded at Western Studio 3, Friday November 4, 1966, late at night following the 2:00pm-6:00pm session
Engineer: unknown
Recorded on 1/4" mono tape

Surf's Up 1967 (new Brian demo) (appears as Track 26 on CD 1)
Lead vocal: Brian
Grand piano (detuned): Brian Wilson
Piano track & Vocal recorded at Brian Wilson's Bel Air Home Studio, Fall 1967
Engineer: Jim Lockert
2nd Engineer: Bill Halverson
Master is unknown take / No master # assigned / Recorded on 1" 8-track tape

GOLD STAR RECORDING STUDIOS, INC.

CLIENT: Beach Boys ARTIST: DATE:

PRODUCER: BRIAN WILSON MONO ☐ 2 TRK ☐ 3 TRK ☐ 4 TRK ☐

RECORDER: JAMES Hilton TAPE SPEED: 15 IPS STUDIO: A LICENSE:

TIME IN: TIME OUT:

TITLE: TAKE TIME CODE REMARKS:

VEGETABLE (FADE) 1 Ryth 2 BASS 3 STRINGS 4 RAM

STRING Quartet motif
(~~LIKE HEROES BRIDGE~~)
+ middle part of wonder

① LEADER

② LEADER
1 2 3 4
TRK
Compos

③ LEADER
1 2 3 4
TRK
Comp

WESTERN RECORDERS INC.
6000 Sunset Blvd. - Hollywood, Calif.

Date 10/7/66 File No. 1233 Reel No. 7
Client BEACH Boys Tape Speed: 15 I.P.S.
Program
Engr. CB Studio 3 - W413

☐ ONE TR. ☐ TWO TR. ☐ THREE TR. ☐ FOUR TR. ☐ AME ☒ NAB ☒ "A" Set ☐ "B" Set

TAKE NO.	CODE	TIME	MASTER NO.	TITLE	REMARKS	EDITED BY	DATE
				Children's Fantasy OF THE MAN			
1					1 DRUMS		
2			25	-PB	2 - BASS		
3			26		3 - ~~TROM~~ PERCUSSION		
4	PB		27		4		
5	PB		28				
6	PB	HOLD	29		VERSE		
7	??		30				
8	PB		1		1 2		9
9			2		2 3		10 HOLD
10			3	PB HOLD	3 4		11 HOLD
11			4		4 5		12
12			5	PB	5 6		14
13			6		6 7		
14			7		7 8		
15			8 M	CHORUS	8 9		
16					9 PB 10		
17					10 11		
18					11 12		
19					12 13		
20					13 14		
21					14 15		
22					15 16		
23					16 17		
24					17		

TAPE DISPOSITION - Details on Work Order

☐ File ☐ Hold Out ☐ Pickup ☐ Ship

F.S. - False Start N.G. - No Good X - Erased TR. - Track A - First Overdub B - 2nd Overdub C - 3rd Overdub, etc. INT. - Intercut

UHP NO 3

MAGNETIC TAPE COMPANY

COLUMBIA RECORDING STUDIO
6121 SUNSET BLVD.
HOLLYWOOD, 28, CALIFORNIA

Date 12-15-1966 Job No. E8434 Reel No.
Client 999
Program THE BEACH BOYS TAPE SPEED: ☐ MONO ☐ TWO TR ☐ THREE TR. ☒ FOUR TR ☐ EIGHT
Studio A Co. Engr. JH Re. Engr. DT

MASTER NO.	TITLE	TAKE NO.	CODE	TIME
	SURFING (SURF'S UP)	1		
	TRK (1) PIANO (2) 1st BRIAN'S VOICE (3) 2nd Band Voice (4)			3'27
	"WELL YOU WELCOME"			
	TRK (1) (2) (3) (4) BAND			

BALL & MITT (Talking up a tle)

TAPE DISPOSITION: ☐ FILE ☐ HOLD ☐ PICK UP ☐ SHIP

√ False Start B Long False Start C Complete Take Ⓒ Master

WESTERN RECORDERS INC.
6000 Sunset Blvd. - Hollywood, Calif.

Date 5/4/66 File No. 1124 Reel No. 1
Client BEACH Boys Tape Speed: 15 I.P.S.
Program
Engr. CB Studio 3

☐ ONE TR. ☐ TWO TR. ☐ THREE TR. ☒ FOUR TR. ☐ AME ☒ NAB ☒ "A" Set ☐ "B" Set

TAKE NO.	CODE	TIME	MASTER NO.	TITLE	REMARKS	EDITED BY	DATE
				VIBRATIONS			
				1ST CHORUS			
1				12 - M - 1ST CHORUS			
2							
3							
4	H						
5	PB			2ND CHORUS & FADE			
6	PB						
7				1-2-3-4-5-6-7-8			
8							
9	PB						
10							
11							
12							
13							
14							
15							
16							
17							
18	H						
19	INT						
20							

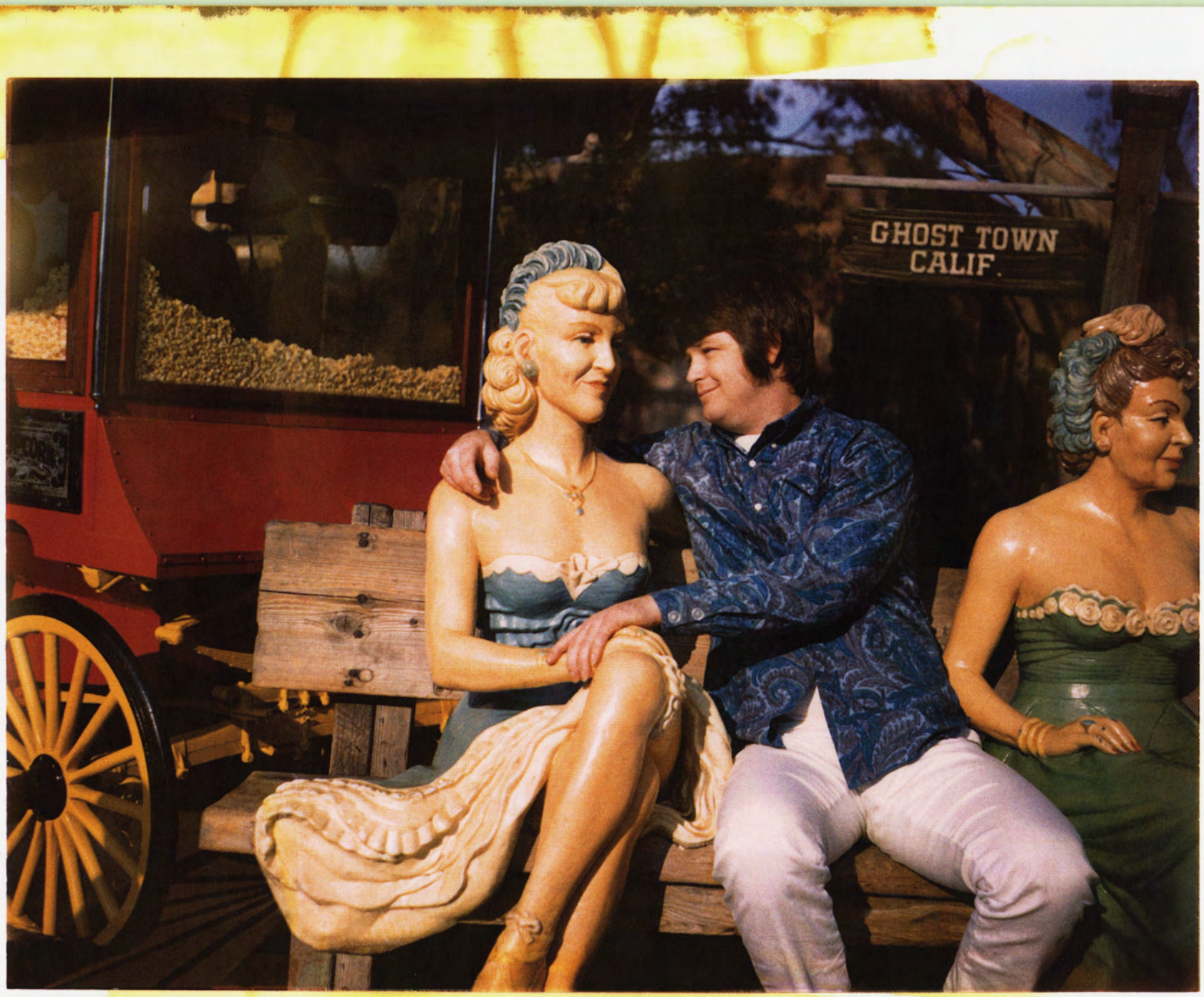
TAPE DISPOSITION - Details on Work Order

☐ File ☐ Hold Out ☐ Pickup ☐ Ship

F.S. - False Start N.G. - No Good X - Erased TR. - Track A - First Overdub B - 2nd Overdub C - 3rd Overdub, etc. INT. - Intercut

268 W

THE TERM "SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING AND MANUFACTURING COMPANY, ST. PAUL 19, MINN.


GHOST TOWN
CALIF.

FEBRUARY-MARCH

Feb. 17th, Gold Star Studios, ***Good Vibrations*** begins. Work on this song resumes after the completion of the *Pet Sounds* album.

JUNE-JULY

More tracking and overdub sessions for ***Good Vibrations***, some of which are logged under the title ***Inspiration***.

Brian Wilson/Van Dyke Parks writing sessions continue through the summer months.

SEPTEMBER

Additional tracking and vocal sessions are held for ***Good Vibrations***. The final released version of the song is completed. ***Holidays*** (instrumental) is recorded. Work begins on ***Our Prayer***.

Brian Wilson: "I think there will be more and more adventures into spiritual music—chants, choral prayers, hymns and all that. But it's difficult to predict trends."

SMiLE: A HISTORY

Timeline written by Domenic Priore

DECEMBER

You're Welcome and a solo piano version of ***Surf's Up*** are recorded, along with overdub sessions for ***Do You Like Worms***, ***Wonderful***, ***Child Is Father Of The Man***, ***Cabin Essence*** and ***Surf's Up***. ***Heroes And Villains*** continues.

Based on the acclaim and success of *Pet Sounds* and ***Good Vibrations***, The New Musical Express Poll Supplement (published on December 10, 1966) lists The Beach Boys ahead of The Beatles as the most popular World Vocal Group.

Ads for *SMiLE* appear in Billboard and Teen Set magazines. Cardboard Christmas displays are sent to music shops. A sound byte plug for *SMiLE* appears on a Capitol Records promo LP.

Hit Parader publishes a Derek Taylor article that begins with the line: "Brian Wilson is a genius, I think."

Teen Set makes an in-depth visit to the *SMiLE* sessions with photos by Guy Webster and Cyril Maitland.

FEBRUARY

Sessions continue for ***Heroes And Villains***. An early version of the song is mixed and edited, possibly for use as the A side of a single. Brian then embarks on additional sessions for ***Heroes And Villains***, some of which are logged as ***Heroes And Villains Part Two***.

At the end of the month, The Beach Boys file a lawsuit against Capitol Records in what will prove to be a lengthy dispute over royalties and accounting practices.

APRIL

Van Dyke Parks returns. ***Vega-Tables*** recorded. During one session, Paul McCartney drops by. Numerous sessions for the song are held, during which fragmentary new versions of ***Wonderful*** and ***Child Is Father Of The Man*** are also recorded. The various sections of ***Vega-Tables*** are mixed down, but a master is never assembled.

Van Dyke Parks leaves the *SMiLE* project for good to record a solo album for Warner Brothers.

On April 25th, CBS News runs the documentary ***Inside Pop: The Rock Revolution***. Produced by David Oppenheim and hosted by New York Philharmonic Maestro Leonard Bernstein, the program explores the sociology of mid-60s rock'n'roll. Brian closes the program with an eloquent solo performance of ***Surf's Up***. This is the first new music the public has heard from him since the release of ***Good Vibrations***, sending anticipation for *SMiLE* through the roof.

Brian Wilson to The New Musical Express, April 29: "All of the 12 tracks for the new album are completed and there are plans to release the album on a rush schedule at any moment." In fact, ***Love To Say Dada*** is recorded two weeks later.

JUNE-JULY

A new version of ***Heroes And Villains***, incorporating two backing track sections from the *SMiLE* sessions, is recorded, mixed and edited for delivery as The Beach Boys' new single.

The Beach Boys and Capitol Records resolve their legal dispute, and a new deal is announced whereby The Beach Boys will release their new material on their own Brother Records label, with distribution by Capitol. The first Brother Records release is the new ***Heroes And Villains*** single, backed with the *SMiLE* track ***You're Welcome***.

Smiley Smile album is recorded. The album includes several *SMiLE* songs in all new versions recorded at Brian's house. Apart from the single version of ***Good Vibrations*** and the track fragments used in the new version of ***Heroes And Villains***, the only *SMiLE*-era recording included is a brief section from the April 1967 sessions for ***Vega-Tables***.

Capitol Records distributes a memo about the forthcoming *SMiLE* album, to be reduced from twelve songs to ten. The album, Brother ST-9002, would include songs not on *Smiley Smile*, and would feature the aforementioned booklet of Frank Holmes artwork.

SEPTEMBER

Smiley Smile released. This will turn out to be the only album released on Brother Records through Capitol.

Carl Wilson is quoted as saying that the release of *Smiley Smile* in place of *SMiLE* was a "bunt instead of a grand slam."

'65 After an evening at the Troubadour club in West Hollywood, David Crosby invites Van Dyke Parks to Brian Wilson's house to hear a four-track dub of the forthcoming ***Sloop John B*** 45. Brian and Van Dyke will later reconnect at a lawn party thrown by Byrds record producer Terry Melcher.

'66

APRIL-MAY

Pet Sounds released.

Dumb Angel announced as title for the next Beach Boys album.

Additional sessions for ***Good Vibrations***. During the course of the spring and summer, there will be approximately 18 different ***Good Vibrations*** recording sessions.

First recording session for ***Heroes And Villains***.

AUGUST

Dumb Angel sessions begin in earnest: ***Wind Chimes***, ***Wonderful***, ***He Gives Speeches***, and ***Look*** (aka ***I Ran***) are recorded, plus overdub sessions for ***Good Vibrations***. At least one early version of the song is mixed and edited, but ultimately rejected.

(Circa summer 1966) David Anderle hired to head Brother Records.

OCTOBER

Sessions held for ***Our Prayer***, ***Cabin Essence***, ***Do You Like Worms***, two versions of ***Child Is Father Of The Man***, ***I'm In Great Shape***, a second version of ***Wind Chimes***, various musical fragments, logged as ***Heroes And Villains***, including the ***Heroes And Villains*** verse section, ***Barnyard*** and ***I'm In Great Shape***, and overdub sessions for ***Wind Chimes***, ***Wonderful***, and ***Look (I Ran)***.

Good Vibrations 45 is released.

Working album title *Dumb Angel* now becomes *SMiLE*.

Van Dyke Parks introduces artist Frank Holmes to Brian Wilson. Frank is commissioned by Brian to create a Pop Art album cover and inside booklet for *SMiLE*.

Brian goes to Michigan to arrange and produce The Beach Boys' first live performances of ***Good Vibrations***. The concerts are recorded for a stop-gap album, but it is never released.

The Beach Boys embark on a triumphant tour of Europe in the wake of the smash success of ***Good Vibrations***, without Brian.

NOVEMBER

Surf's Up, ***My Only Sunshine*** (aka ***Medley: The Old Master Painter / You Are My Sunshine***), ***The Elements: Fire***, and ***I Wanna Be Around / Friday Night*** are recorded, as well as overdub sessions for ***Surf's Up*** and ***My Only Sunshine***.

While The Beach Boys are touring Europe, Brian gathers his friends and associates, including Van Dyke Parks, David Anderle, Michael Vosse and Danny Hutton, and records various spoken word tracks, chants, comedy bits, and sonic experiments, many logged under the title ***Psycodelic Sounds***. He also teams up with drummer Hal Blaine to record a comedy skit promo for ***Vega-Tables***.

Director Peter Whitehead, best known for the Rolling Stones' ***Charlie Is My Darling***, films ***The Beach Boys In London*** for Andrew Loog Oldham's company, Immediate. Marianne Faithful narrates the finished film.

'67 JANUARY

A new version of ***Wonderful*** and ***I Don't Know***, a song by Dennis Wilson, are recorded. Additional sessions are held for ***Heroes And Villains*** and ***Surf's Up***.

Four hundred thousand *SMiLE* front cover slicks and color booklets are printed by Capitol Records. Capitol U.S.A. also produces a color 45 sleeve using Guy Webster's booklet photos in a Mondrian-inspired pattern for the proposed double-sided single of ***Heroes And Villains***. (The 45 sleeves are later sent to Sweden where they are used for the *Smiley Smile* version of ***Heroes And Villains*** when it is released as a single.)

MARCH

Tune X by Carl Wilson and the final *SMiLE* sessions for ***Heroes And Villains*** are recorded.

Van Dyke Parks temporarily leaves the project.

MAY

Love To Say Dada is recorded on May 16th, 17th, and 18th. A final session for the song is cancelled.
After that, Brian stops work on *SMiLE*.

Conflicting information comes out one week after Brian's announcement in NME. In a May 6th Disc And Music Echo article entitled: ***Beach Boys fly in for a hot tour - and this is why there is no new single to launch it...***, Beach Boys publicist Derek Taylor announces that *SMiLE* has been "scrapped." The alert is possibly premature, but ultimately, prophetic.

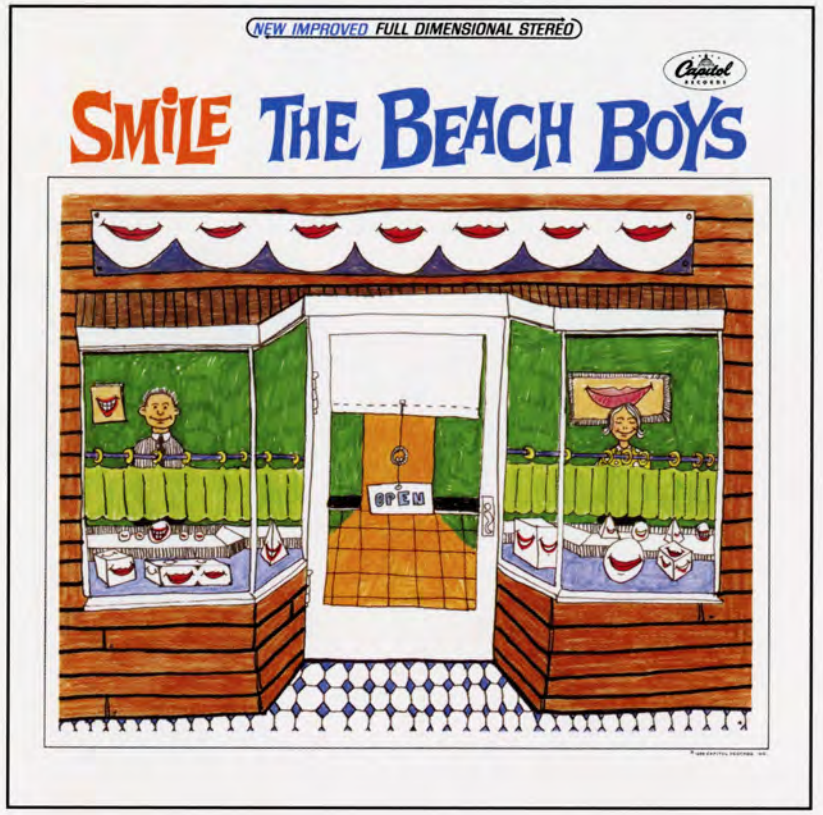
AUGUST

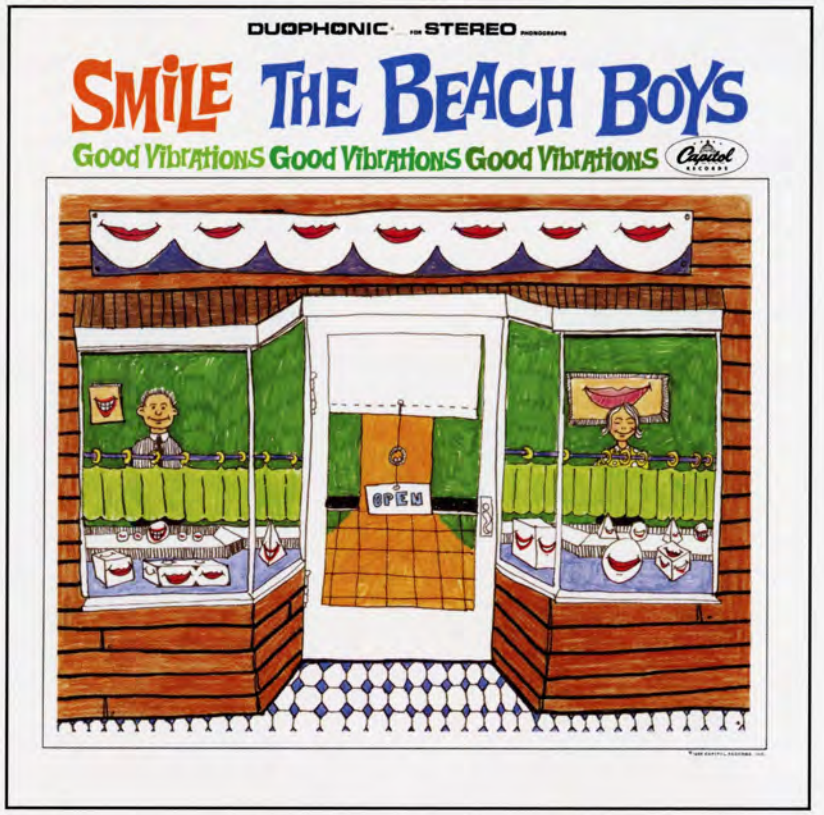
Lei'd In Hawaii, a live concert album slated for Brother Records, is recorded at Honolulu International Centre arena. Brian, who hadn't toured with The Beach Boys since early 1965, rejoined the group for these shows. The album is never completed and never released.

OCTOBER

Cool, Cool Water (an extension of *SMiLE's* last session ***Love To Say Dada***) is recorded.

Cheetah magazine publishes Jules Siegel's landmark article documenting Brian and *SMiLE*, ***Goodbye Surfing, Hello God!***





The two variations for the *SMiLE* cover designed by the Capitol Records art department.

THE CONJURED IMAGE

by Frank Holmes

The scope of an artist is boundless, especially in the quest for discovery. This need to discover exists in Science as well as in Art, and both are supported by Philosophy. An artist produces his work while in the pursuit of discovery. My technique in finding the path to discovery is through searching and finding imagery needed to move forward. Once found, the work begins, and its quality is evaluated on this journey to development. This takes place in the mind as impulsive thought.

The use of creative imagery revolves around selectivity and the examination of meaningful representation. The relationship of images is considered carefully to fit the right arrangement. This supports a developing concept. This pathway to discovery relies on a familiarity of memory and the personal experience acquired in life. This interaction in the mind leads to discovery.

When I became involved in creating the art for *SMiLE*, I used this system. It was helpful to know I was in the company of two artists, Brian Wilson and Van Dyke Parks, who were composing this masterful work. I felt blessed to have an association with their creative efforts and hoped I contributed with some support through the visuals. I worked mainly with the metaphor and allegory used in the lyrics which were related to me by Van Dyke. He and Brian were very busy with the music and I was reluctant to bother them with questions about the progress. I worked on my own in solitude which is the best position for an artist to formulate concepts. I was in my final year at Otis Art Institute working on my graduate thesis and found a working similarity in doing the research for this project.

As for the cover, I found my path to discovery from an old abandoned wooden store front in Pasadena, California. In the jewelry store windows were display platforms and empty jewelry boxes left behind when it was vacated. There were tattered green velvet café curtains hanging from brass rods. Everything was covered with years of dust. It was starting to get dark, but I continued to stare into the window for quite some time. I was finding my open door to inspiration. This would work for a 19th Century rustic wooden store front. In my mind, I saw a surrealist enigma with a dream-like situation. In the windows existed a whimsical man and woman selling smiles. I used a funnel type entrance to the rugged store with a sign on the door that read *"OPEN."* I saw this as an invitation to the album. The medium used was pen and ink, felt tip pen, and colored pencil. With the execution of a quick loose style I made a drawing.

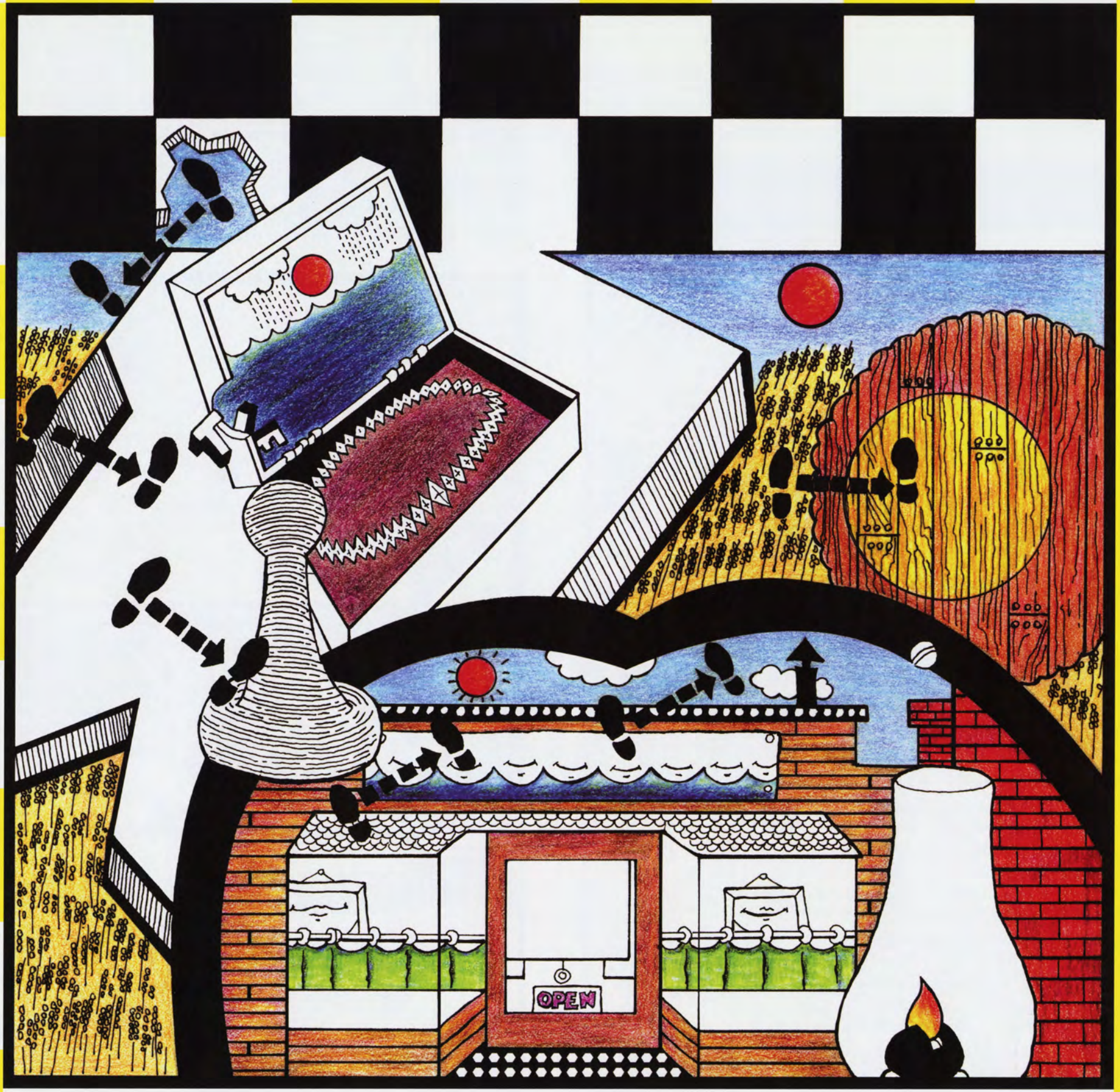
The twenty plates for the lyrics represent a variety of ideas as indicated by the titles and content. Some themes were America Imperialism aided by The Transcontinental Railroad, and Manifest Destiny, and the Westward expansion that led to the encroachment of the Native Americans. Some general themes were Travel, Nature, History, Communications, Love Stories, Virtue, Betrayal, Bucolic Splendor, Astrology, Mystery and a connection with childhood innocence and humor. All of this is served by the comic effects of cartoon imagery. This comic element in *SMiLE* is reflected in the art. I have always been interested in the relationship of the picture to the story. The narrative comes first with art in tandem. Comics had this marriage of image and story and taught me to respect the arrangement. I had that in mind when illustrating the lyrics. The Pop Art movement in the '50s and '60s attracted many to leave abstraction for the use and application of specific images from the commercial world. Cartoons are a big part of this movement. One group from Chicago called *The Hairy Who*, printed an unusual comic book catalogue for their 1966 exhibition. This percolated my interest in using the comic approach for handling the art in *SMiLE*.

All the work representing the ideas in *SMiLE* is meant to encourage investigation and reflection of the content and to stimulate thought with the music. The images are open-ended, and point to multiple interpretations. The intent is to challenge thinking as in a puzzle. My plan was to avoid the obvious and find an equivalent alternate representation. I used word puns, visual puns, double entendres, pictographs, and hubris constructions. I used anything that would contribute to the inherent enigmatic quality of *SMiLE*.

Frank Holmes in Tijuana 1966
©1966 Frank Holmes

Many thanks to the wonderful talent, musical skill, and effort put forward by the hard, hard work of the members of The Beach Boys, and the collaboration of Brian Wilson and Van Dyke Parks, and to Capitol/EMI Music for making all this possible.

Drawings by © Frank J. Holmes



LYRICS

Our Prayer

A Cappella chant

Gee

How I love my girl…
(Ah oom diddy-wada) Heroes and Villains…

Heroes And Villains

I've been in this town so long that back in the city I've been
taken for lost and gone and unknown for a long, long time—

Fell in love years ago with an innocent girl from the
Spanish and Indian home of the Heroes and Villains.

Once at night, cotillion squared the fight, and she was right
in the rain of the bullets that eventually brought her down—

But she's still dancing in the night unafraid of what
a dude'll do in a town full of Heroes and Villains.

Heroes and Villains: Just see what you done-done

Stand or fall, I know there shall be peace in the valley,
and it's all an affair of my life with the Heroes and Villains.

In the cantina, margaritas keep the spirit high.
There I watched her—she spun around and wound in the warmth,
her body fanned the flame of the dance.

Dance Margarita! Don't you know that I love you?
Dance…

[You're under arrest!!]

My children were raised, you know they suddenly rise.
They started slow long ago, head to toe; healthy, wealthy and wise.

I've been in this town so long, "So long" to the city…
I'm fit with the stuff, to ride in the rough,
and Sonny, down snuff, I'm alright by the Heroes and…

Heroes and Villains: Just see what you've done done

Do You Like Worms (Roll Plymouth Rock)

Rock, rock, roll Plymouth Rock roll over

Bicycle rider, just see what you've done—
done to the church of the American Indian!

Mahalo lu le, Mahalo lu la, Keeni waka pula *Repeat*

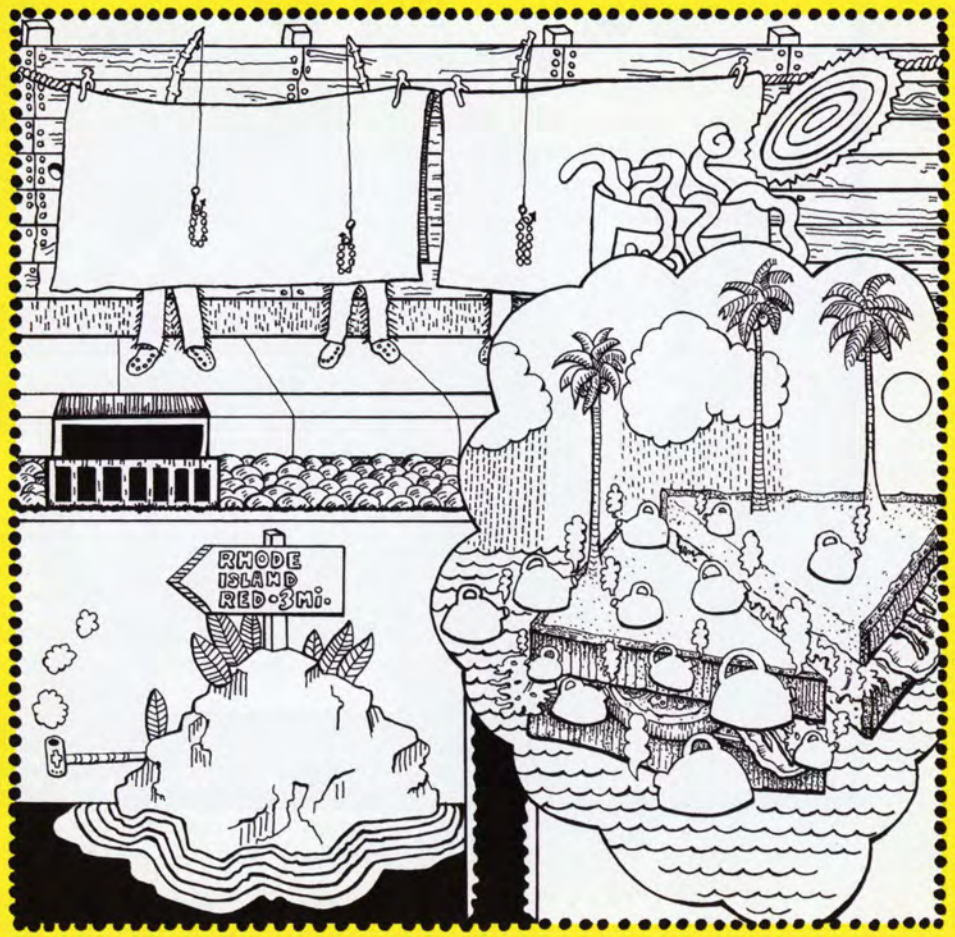
I'm In Great Shape

Fresh clean air around my head.
Mornings tumble out of bed.
Eggs and grits and lickety split - look at me jump!
I'm in the great shape of the agriculture.

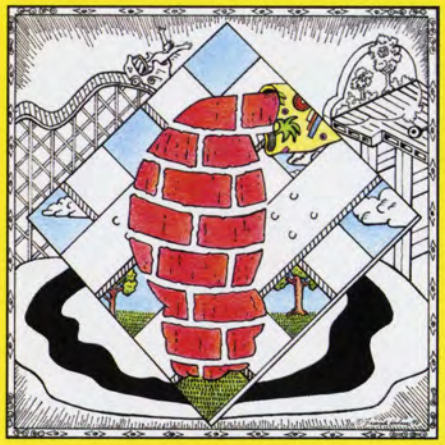
Barnyard

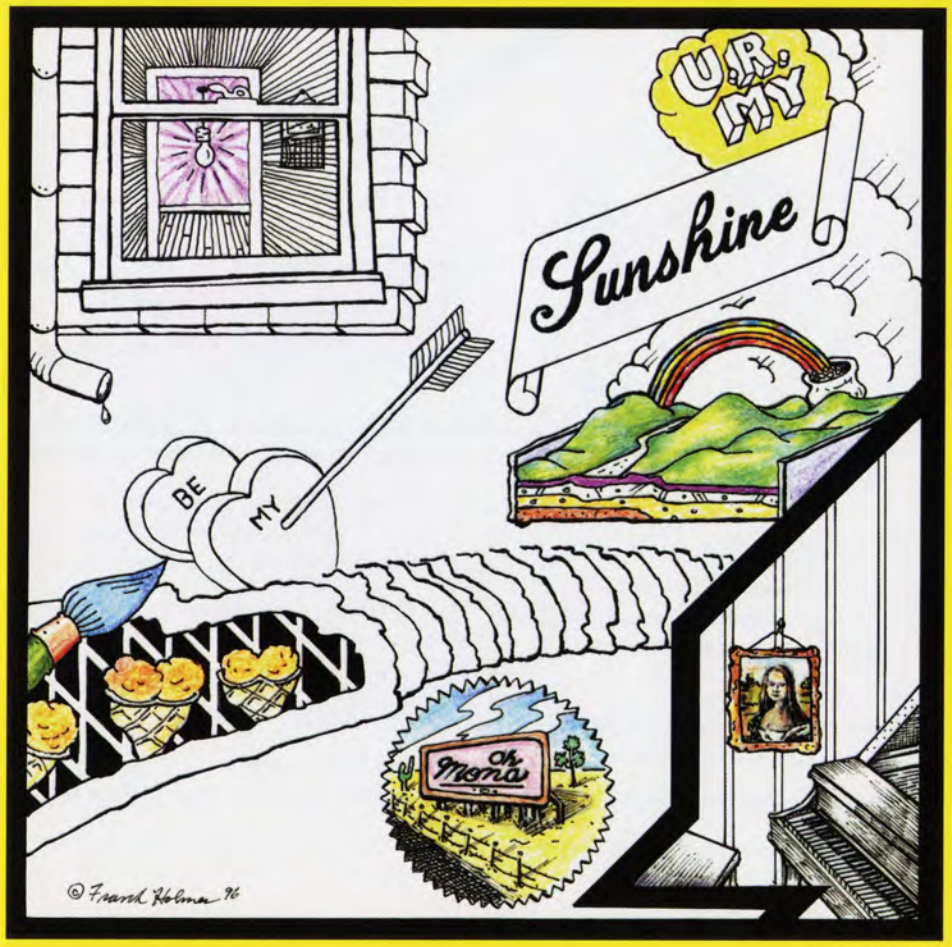
Out in the barnyard, the chickens do their number.
Out in the barnyard, the cook is choppin' lumber.

Jump in the pig pen, next time I'll take my shoes off.
Hit the dirt, do a two-&-a-half, next time I'll leave my hat on.



Drawings by © Frank J. Holmes





My Only Sunshine
(The Old Master Painter / You Are My Sunshine)

You were my sunshine, my only sunshine.
You made me happy when skies were gray.
You'll never know dear, how much I loved you.
How could you take my sunshine away?

Cabin Essence

Light the lamp and fire mellow
cabin essence; timely hello
welcomes the time for a change.

Lost and found, you still remain there.
You'll find a meadow filled with grain there.
I'll give you a home on the range.

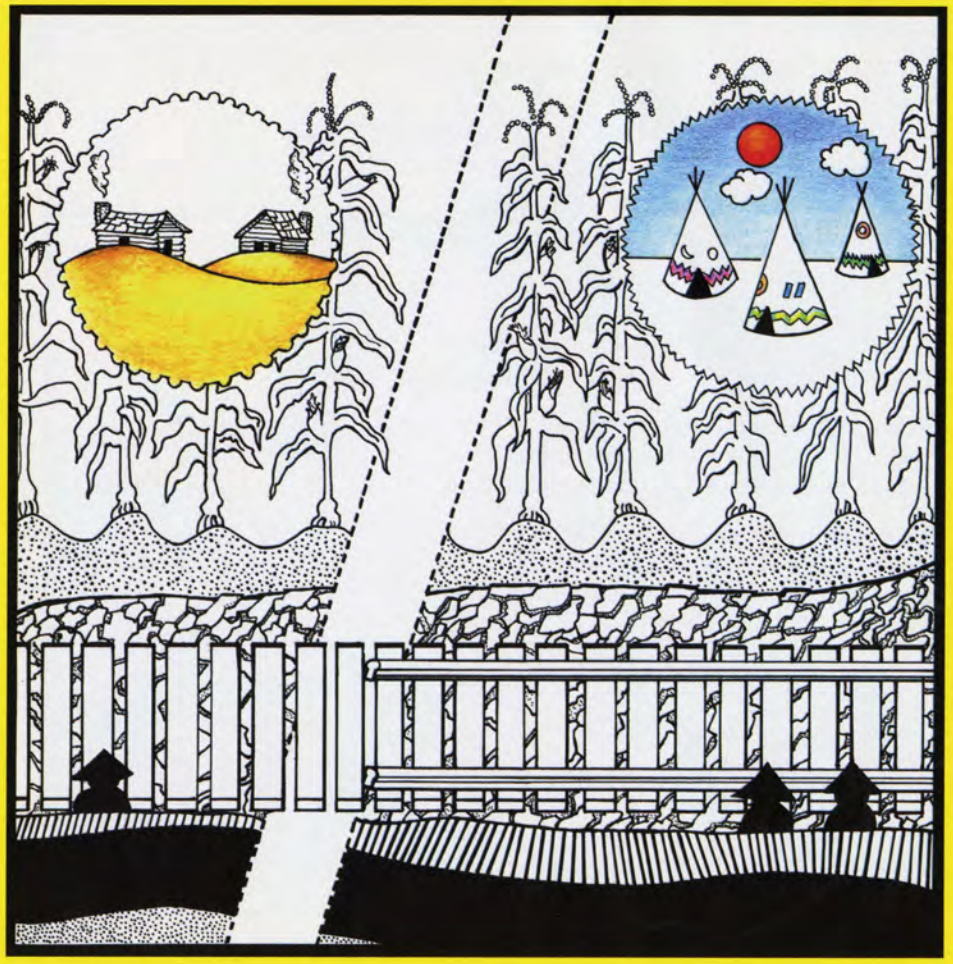
Who ran the iron horse? Who ran the iron horse?

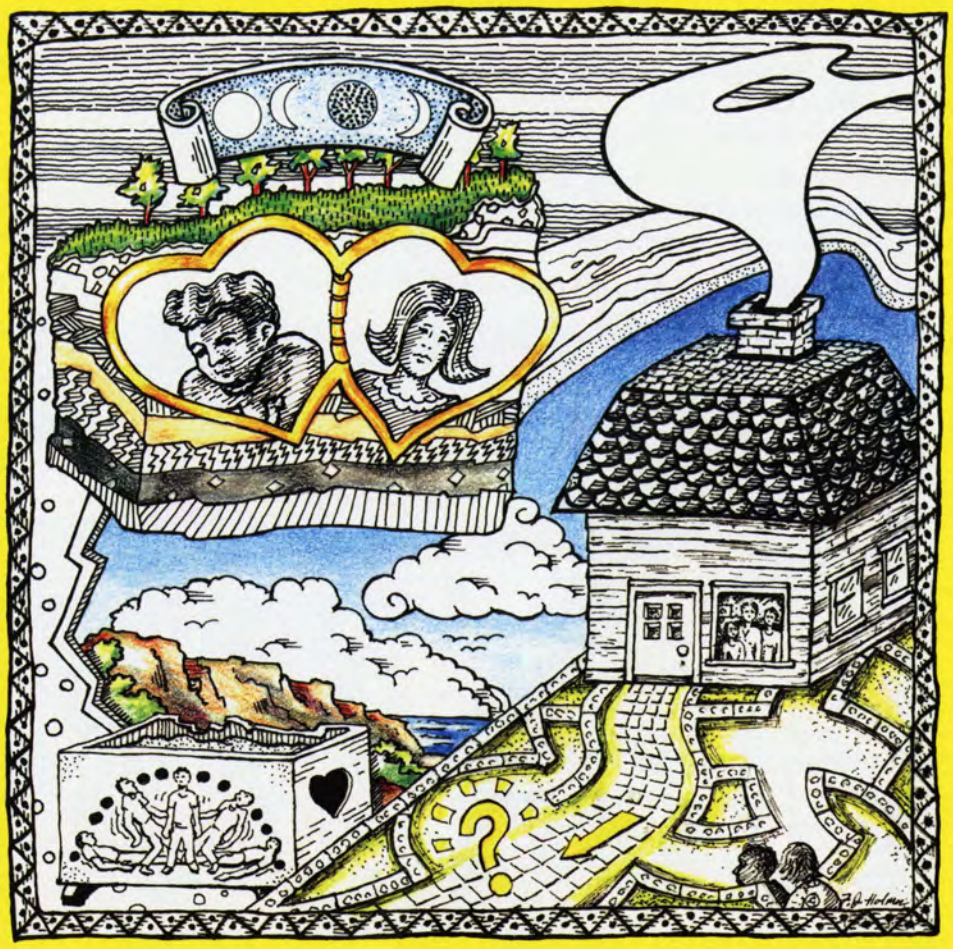
I want to watch you, wind-blown, facing
waves of wheat for your embracing.
Folks sing a song of the grange.

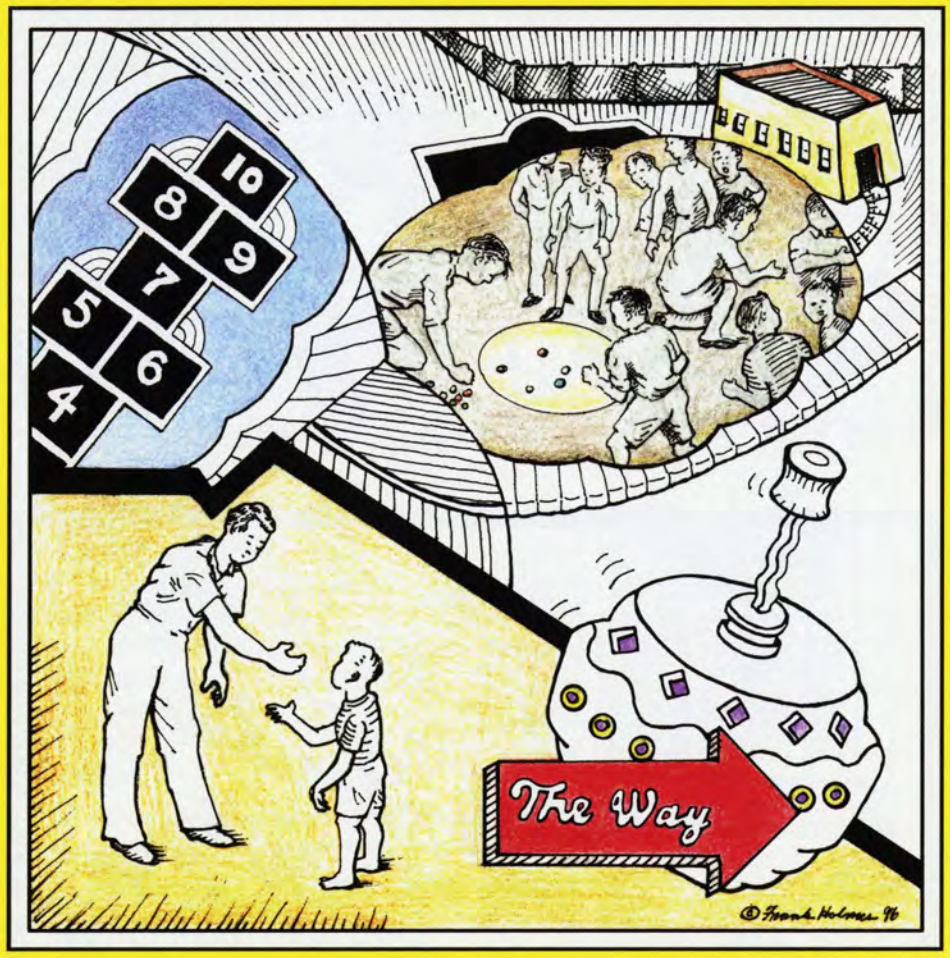
Nestle in a kiss below there.
The constellations ebb and flow there.
And witness our home on the range.

Who ran the iron horse? Who ran the iron horse?
(Truck driving man do what you can
High-tail your load off the road
Out of night-life, it's a gas, man
I don't believe I gotta grieve
In and out of luck with a buck and a booth
Catchin' on to the truth
In the vast past, the last gasp
In the land, in the dust, trust that you must
Catch as catch can)

Have you seen the Grand Coolie workin' on the railroad?
Over and over, the crow cries uncover the cornfield.
Over and over, the thresher and hover the wheat field.







Wonderful

She belongs there left with her liberty.
Never known as a non-believer.
She laughs and stays in the one, one, one wonderful.

She knew how to gather the forest when
God reached softly and moved her body.
One golden locket, quite young and
loving her mother and father.

Farther down the path was a mystery.
Through the recess, the chalk and numbers.
A boy bumped into her one, one, one wonderful.

All fall down and lost in the mystery.
Lost it all to a non-believer, and all that's left
is a girl who's loved by her mother and father.

She'll return in love with her liberty.
Just away from the non-believer, she'll
sigh and thank God for one, one, one wonderful.

Look (Song For Children)

Child, child—the child...

Child Is Father Of The Man

Child, child—the child... Father of the man.

Surf's Up

The diamond necklace played the pawn.
Hand in hand, some drummed along
to a handsome mannered baton.

A blind class aristocracy.
Back through the op'ra glass you see
the pit and the pendulum drawn.

Columnated ruins domino!

Canvas the town and brush the back-drop.
Are you sleeping?

Hung velvet overtaken me.
Dim chandelier awaken me
to a song dissolved in the dawn.

The music hall - a costly bow.
The music all is lost for now,
to a muted trumpeter swan.

Columnated ruins domino!

Canvas the town and brush the back-drop.
Are you sleeping? Brother John?

Dove nested towers—
the hour was strike the street, quicksilver moon.

Carriage across the fog—
two-step to lamplight cellar tune.

The laughs come hard in Auld Lang Syne.

The glass was raised, the fired-rose,

Drawings by © Frank J. Holmes

The fullness of the wine, the dim last toasting.
While at Port, adieu or die.

A choke of grief, heart-hardened I,
beyond belief, a broken man too tough to cry.

Surf's Up! Mmmm,
Aboard a tidal wave.
Come about hard and join the young
and often spring you gave.

I heard the word - wonderful thing! A children's song.
Child, child—the child… Father of the man.
A children's song—have you listened as they play?
Their song is love and the children know the way.
That's why the child, child, child—the child…
Father of the man.

I Wanna Be Around / Workshop

Instrumental w/workshop sounds

Vega-Tables

I'm gonna be 'round my vegetables.
I'm gonna chow down my vegetables.
I love you most of all, my favorite vega-table.

If you brought a big brown bag of them home,
I'd jump up and down and hope you'd toss me a carrot.
I'm gonna keep well, my vegetables.
Cart off and sell my vegetables.
I love you most of all, my favorite vega-table.

I tried to kick the ball, but my tennie flew right off.
I'm red as a beet 'cause I'm so embarrassed.

Sleep a lot, eat a lot, brush 'em like crazy.
Run a lot, do a lot, never be lazy. *Repeat*

I threw away my candy bar and I ate the wrapper.
And when they told me what I did, I burst into laughter.

Sleep a lot, eat a lot, brush 'em like crazy.
Run a lot, do a lot, never be lazy. *Repeat*

I know that you'll feel better when you send us in your letter
and tell us the name of your…your favorite vega-table.

Holidays

Whisperin' winds send my wind chimes a-tinklin'.

Wind Chimes

Hanging down from my window, those are my wind chimes.
On the warm breeze the little bells tinkle like wind chimes.
Though it's hard, I try not to look at my wind chimes.

Now and then a tear rolls off my cheek.

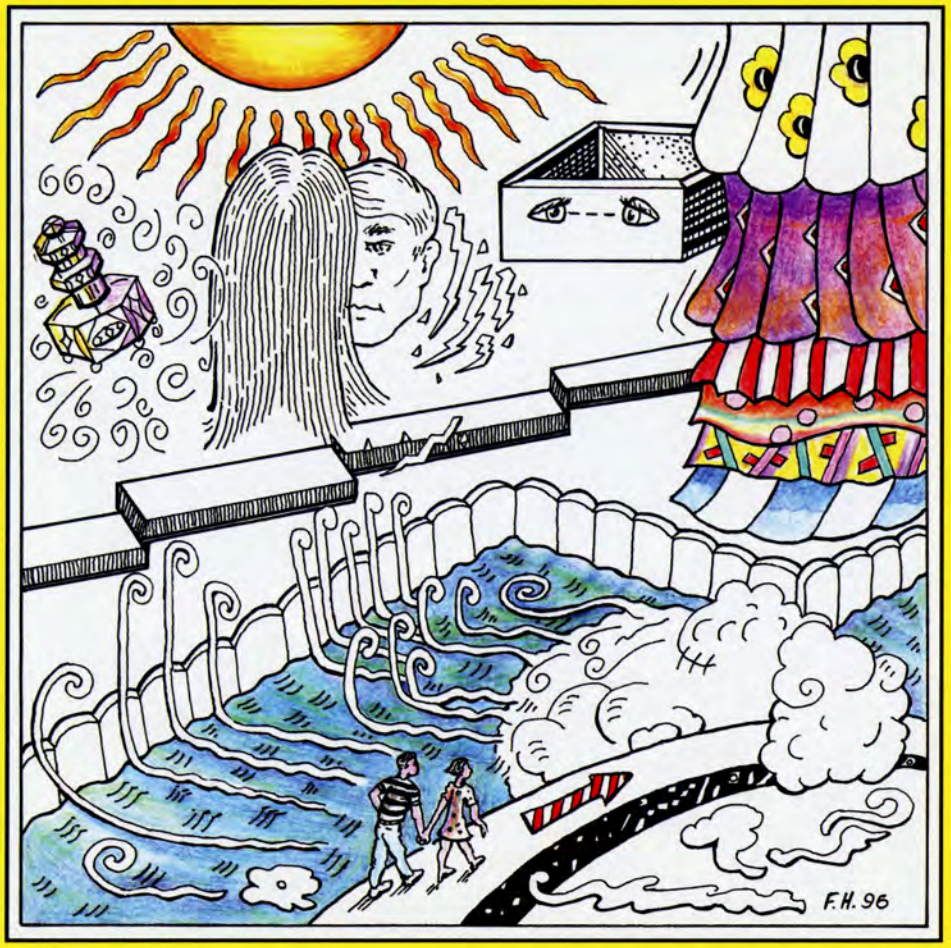
Close your eyes and lean back now, listen to wind chimes.
In the late afternoon you're hung up on wind chimes.
Though it's hard, I try not to look at my wind chimes.

The Elements: Fire (Mrs. O'Leary's Cow)

Instrumental

Love To Say Dada

Water…water…water…water…
A wah wah ho wah. A wah wah ho wah.



Good Vibrations

I—I love the colorful
clothes she wears
and the way the sunlight
plays upon her hair.

I hear the sound
of a gentle word
on the wind that lifts
her perfume through the air.

I'm pickin' up good vibrations,
She's giving me excitations.

Good, good, good—good vibrations

Close my eyes she's somehow closer now.
Softly smile I know she must be kind.

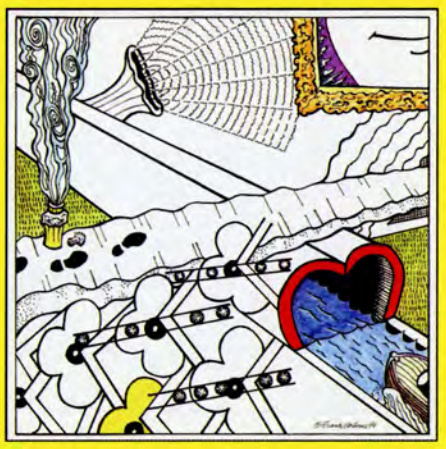
When I look in her eyes
she goes with me to a blossom world.

Repeat chorus

I don't know where
but she sends me there-
Ah my, my, what a sensation!
Ah my, my, what an elation!

Gotta keep those lovin' good
vibrations a-happenin' with her.

Ahh—Good, good, good—
good vibrations.



BONUS TRACKS AND SINGLE

Heroes And Villains (Single Version)

I've been in this town so long that back in the city I've been
taken for lost and gone and unknown for a long, long time-

Fell in love years ago with an innocent girl from the
Spanish and Indian home of the Heroes and Villains.

Once at night, cotillion squared the fight, and she was right
in the rain of the bullets that eventually brought her down-

But she's still dancing in the night unafraid of what
a dude'll do in a town full of Heroes and Villains.

In the cantina, margaritas keep the spirit high.
There I watched her—she spun around and wound in the warmth,
her body fanned the flame of the dance.

Dance Margarita! Don't you know that I love you?
Dance…

[You're under arrest!!]

My children were raised, you know they suddenly rise.
They started slow long ago, head to toe; healthy, wealthy and often wise.

At three score and five, I'm very much alive and
I still got the jive to survive with the Heroes and Villains.

He Gives Speeches

He gives speeches but they put him back in bed
where he wrote his satire.
He gives speeches always reaches out a lot
led him to discover.
Silken hair more silken hair fell on his face
and no wind was blowing.
Stepped across the golden fields
and saw that she was soon trailing after.
She was nice and didn't fight
he fell into her friendly persuasion.
Late that night while by a street light
little hands shadowed on the ceiling.

Vega-Tables (Demo)

I'm gonna be 'round my vegetables.
I'm gonna chow down my vegetables.
I like you most of all, my favorite vega-table.
(Roll all around, dig a hole in the ground)

If you brought a big brown bag of them home,
I'd jump up and down and hope you'd toss me a carrot.

Tripped on a cornucopia,
strip the stalk green and I hope ya
like me the most of all, my favorite vega-table.
(Pop those buttons right off of my shirt)

I tried to kick the ball, but my tennie flew right off.
I'm red as a beet 'cause I got so flustered.

You're Welcome

Well, you're well, you're welcome
Well, you're well, you're welcome
Well, you're well, you're welcome
Well, you're welcome to come

See Credits for songwriting and publishing information.

Drawings by © Frank J. Holmes

ANECDOTES

MARILYN WILSON-RUTHERFORD

I don't think I can put in words what Brian Wilson's music means to me. I had the fortunate blessing of loving him, marrying him and living the music experience by his side. His profound gift of music creation has influenced me, and is still a part of my life today. Our two beautiful daughters, Carnie and Wendy, and their children, carry on the musical talent of the family and that is just part of our lives and we proudly acknowledge it.

In my opinion, Brian was the best there was musically. There was good reason why so many people, famous or not, had to come over to be around him and see what he was doing. Brian didn't just write music, he lived music from his body to his soul. It was part of him and engrossed this man in everything he did. It was in him and he felt he had to give all of it to the world. He believed music was the highest power there was.

Pet Sounds was Brian's need to express his internal musical feeling.

For the most part, from the time he woke up, to the time he went to bed, he would be at the piano just creating sound after sound, chords upon chords. He would have me come over to sing a part when he needed to hear that part, along with whatever else was going on in that mind. He shared special moments of pleasure of finished songs with me each night, as we listened on headphones in our bed. It was a spiritual experience, that's for sure! We'd just melt in the music. It was a bond I cannot explain.

As soon as he finished *Pet Sounds*, he quickly went on to his next project and the next phase of his creative development, *SMiLE*. Of course, this was the time when there were a lot of drug influences. Brian took our den, which looked out to beautiful views of the city of Los Angeles, and had a custom "tent" built by a company named Maharam, as I remember. It was this red-maroon and gold colored heavy brocade material and had huge pillows to lay and sit on. The problem with the tent was that there was no fresh air coming in…

Brian loved to eat and I served many sandwiches, very *special* brownies and all sorts of foods for everyone that came to our home. We had also just built a swimming pool in our yard, with a fun slide.

People came over to enjoy everything, but mostly to be around Brian and experience what this man was all about. It was a hard time for Brian for he was a gentle soul, influenced by the drug usage all around him. With all of that around, there were now other sides of him coming out, and it was not always a good thing. It put an edge on him and his music, and sometimes it was hard for him to handle. I was not well-liked by a number of these people. I called them *"The Users."* Of course, there were some good people, but many were just there to get what they could from Brian, and I am sure they knew I did not want them around.

The Beach Boys were his voice in everything he wrote for *SMiLE*. When he wrote the music, he heard in his head their voices and how the songs would sound. He always liked working with a lyrical collaborator and, with Van Dyke Parks, wrote words that I certainly could not understand most of the time. What did they mean? It did not matter. It was the music, and the music was brilliant, deep and raging at times.

Brian sang a number of leads, sometimes because the guys were on the road, and also because no one can sing like Brian when it comes to that unique, sweet falsetto. Carl also had a beautiful falsetto, but Brian's voice and the soul that comes out when he sings, well…I don't think anyone can touch that. You hear it on ***Child Is Father Of The Man***, ***Surf's Up*** and more.

At Laurel Way, I loved watching him write ***Surf's Up*** at the piano (the version of ***Surf's Up*** at the end of CD 1 is Brian playing piano alone at home). It was a masterpiece. His voice at the end is Killer!! I also especially love ***Heroes And Villains***, because it sounds like the perfect song for Brian's range and his incredible, feeling voice. After ***Good Vibrations***, ***Heroes And Villains*** was his follow up.

The "laughing" you hear a couple of times on this CD was recorded at Columbia on Sunset. My Sister Bobi, Diane, Ralph the engineer, Brian and myself did those.

There were a couple of things Brian did to our Laurel Way house, before we moved to Bellagio Road.

He removed our dining room table and chair set and had a sandbox built. I went a little crazy for a moment over that one, but I gave in quickly. Who was I to hold him back from his creativity? It was hard for me to do that, though. Brian took the grand piano and put it in the middle of the dining room. He then had a carpenter build a wooden wall, 18 inches tall, around the dining room area. Then he had a truck deliver eight tons of sand and pour it in. The piano was sitting in sand. He had someone sew curtains that were hung around the dining room with images of children playing in the sand. When he was writing ***Love To Say Dada*** he had me buy him a baby bottle and fill it with chocolate milk, and he would sit and write and drink from it. It was hilarious, I thought. Oh, the dogs had a good time in there...if you know what I mean. You should have seen the piano tuner's face when he came in and asked where the piano was? I told him nonchalantly, *"Oh, over there."* He looked at me weirdly and just walked over and started taking off his shoes and socks and went in. He said, *"There's sand in the piano!"* It was classic!

Another thing Brian did was to turn our living room into a big kind of workout room. He had the furniture removed and had a huge blue workout mat installed. He also had eight or more Tiffany style lamps hanging all in a row on one wall. He went to buy one and came home with all of them!

I remember when we were in the studio while recording ***Vega-Tables***, Brian was into health most of the time in those days. It was funny because you would never have known it with the other things going on around us… Health was important to him, no matter what.

Paul McCartney and Brian had a mutual admiration for each other. Paul would come over to our house many times by himself, or with Linda and the kids. Paul came to the ***Vega-Tables*** session. Brian had some fresh vegetables out, for the mood. He sprinkled salt all over the console table near the mixing board and started dipping celery into the salt and chomping on it. Paul followed his lead and picked up his celery and did the same thing. It was priceless to see this.

Who Ran The Iron Horse was about a train. Words and music, so unbelievable… Carl's voice on ***Wind Chimes***, just the way Brian wrote it for his brother's sweet, wonderful voice… I love Brian's vocal on ***Wonderful***, it is so very special.

When Brian was recording ***The Elements: Fire***, it got pretty outrageous. At first it was a fun thing—he had Diane buy plastic fire hats for everyone in the studio, including the musicians, to get into the mood. They recorded parts of that, and then there was a fire very close to Gold Star studio where it was recorded. Brian was a little freaked out over that, and he stopped working on the song.

The airport photo *(at right)* was an interesting one. Brian was coming back from a tour with the guys. He called Diane and I and told us who to invite to come to the airport to greet him and participate in a photo session. He told us to invite some relatives and some friends, too. Dean Torrence was one of them (Dean still remains a very good friend). Brian thought it would be fun. Anything extreme, different or excessive, that was the way he thought. It actually was a lot of fun and Brian was fully amused by it.

SMiLE was created 45 years ago! Today, I listen to it and hear the brilliance in the music. Then and now, I believe *SMiLE* dwarfs anything else. This is my remembrance of the time, and I can only vouch for my recollection.

Brian was ahead of his time, and there is no doubt about that!

Marilyn Wilson-Rutherford - July 22, 2011

Los Angeles International Airport - October 23, 1966
Standing: Danny Hutton, Dean Torrence, David Anderle, Mark Volman, Brian Wilson
Seated: Sheryl Anderle, Michael Vosse, Jules Siegel, unknown, June Fairchild, Annie Hinsche, Gene Gaddy, Barbara Rovell-Gaddy, Diane Rovell, Dickie Mayer, Carol Botnick, Marilyn Wilson

DIANE ROVELL

Surely, I have been blessed in my life. Who could dream that a girl from a modest family in West Hollywood, California would end up having her sister Marilyn marrying a rock star, and end up not only getting a big brother, but being able to work with him as a singer with my group, "The Honeys," and also have the responsibility of being his musical contractor and coordinator?

For years the *SMiLE* album and the sessions and all of the rumors about them have baffled everyone. Were all the stories true? What were the facts? It's difficult, but rewarding, to be able to present some insight to the legend. I was there.

My name is Diane Rovell, and I was responsible for putting together the studio sessions and musicians for the *SMiLE* extravaganza. Brian depended on me to be able to get in the studio to make his music.

One can only imagine just how many sessions I was responsible for. Brian knew I could get the job done without any worry on his part, so he could let all of his creativity flow. No question on my end.

The phone rings... I scramble to answer, realizing it is 4:30 am. I barely manage to say *"hello"* when the voice says, *"Dee, I want to go in the studio tomorrow and I need this to happen. I want two guitars, bass, drums, percussion and piano."* That was an easy one. Other times the studio would be full.

Waking out of a deep sleep, I would have to coordinate, in my head, the list of musicians I would need to gather together to make Brian feel comfortable in the studio. Believe me, it sounds easy—but it was a *big* responsibility. I was working with The Genius, who on a whim would make me go out and buy plastic fire hats for everyone to wear in the studio because he was going to do a session called ***Fire*** (It was part of what he called ***The Elements: Fire, Water, Air and Earth***). Although ***Fire*** may have scared some, somehow its beauty came across while watching the Master create. He was the Fire Chief and the musicians were the Fire Fighters. I was able to rely on the best musicians in the business, mostly "The Wrecking Crew," along with other brilliant, talented players. I was lucky that every time I needed someone they were available, and sometimes they even re-arranged their schedules to be able to work with us. They were always willing to participate in all of Brian's whims. Most of the time, Brian would do his own charts, and for sure they loved that! Sometimes, he just told them what to do and that was OK too. There was trust.

Unbelievable. Trust your heart...and what came out of all that was chilling and memorable. We had our basic players and I used them first to make Bri comfortable (always comfort). Always relying on my gut, to make sure he would be able to express what was in his heart. I guess I was like the rock. Crazy though, I was a girl—contracting. I knew what I had to do and did it quite well, I might add.

I had a great teacher in Hal Blaine, who helped me when I first started contracting. It was a wonderful and fun job and the sessions were unbelievable. I never realized how much could come out of one person's mind, to bring all this music to life.

Heroes And Villains—where did that come from? Genius... Musical whims, as in ***Vega-Tables***, where we had Paul McCartney come to the studio and crunch carrots with us. Paul even played the piano for me that night. I will never forget his white suit and red patent leather loafers.

Wind Chimes, ***Do You Like Worms***, ***Cabin Essence***, ***My Only Sunshine***, ***Wonderful*** all are among my favorites. So much greatness coming out of this... ***Child Is Father Of The Man*** leaves one to wonder: who's who?? Brian knew exactly... What goes through his head? We always seemed to be doing another session of ***Good Vibrations***—after all, no one could put together what BW had in his mind.

Brian wanted to be able to have fun with this and that's the way it started out. What could be happier than a *"Smile Shop,"* and to be able to walk in, having music give you instant happiness? That's what the intention was.

As we all know, things got out of hand and everything came to a halt. *SMiLE* went to the vault, where the legend was buried until it was revised in 2004. Yes, revised - not the real, original version. It's OK, that is how it had to be. Now I am ecstatic to be able to hear the music that was so creative and so, so timeless. I think Brian thought he could never top *Pet Sounds* (I worked with him on that, too - I believe he outdid himself in another way with that album). From *SMiLE*, my favorite is ***Surf's Up***. I will never be able to express how it was to see and hear him play that song alone on the piano in the studio that day at Western Recorders. I think Chuck Britz and I looked at each other and cried. The depth of this song is truly from the soul. I think it's Brian's swan song. I remember the times Brian would say, *"Dee, I am sad and confused about this music, and the reaction from the Boys."* No matter what, they, The Beach Boys, always loved to be in the studio with him. I'd say, *"Don't worry-after all, a smile is a frown turned upside down."*

I am so honored to be a part of some of the greatest music of our time. I thank you, Brian, for relying on me to help you. We both helped each other. You will always be my brother-in-law and I will always remember the days you taught me how to...*SMiLE*.

Love,
Dee Dee - July 22, 2011

DEAN TORRENCE

So I was invited to Brian's house one afternoon for a basketball shoot-around. It ended up that just four of us showed up to play.

After 15 or 20 minutes, I suggested that it would be a lot more fun to actually *play* a basketball game instead of just shooting shots at a basket. But we only had four of us, so I suggested that since I was a member of the West Los Angeles YMCA, a short 15 minute drive from Brian's Bel Air home, we could go to the "Y" and find a pick-up game to play in, and we could play on an indoor full court, no bushes to contend with.

Everybody liked the idea, so we piled into a car and headed to the West LA YMCA. I signed everybody in on my guest pass, and then it was time to head to the courts. All three courts were being used so we signed up on the waiting list. After a short wait we were on a court. The winning team from the previous game was waiting for us. We had 5 minutes to warm up. I didn't know any of the guys on the other team and they didn't recognize any of us. Then the winning team noticed we only had four players. We told them we only needed four players since one of our guys was 6' 8." They said, *"OK, lets play."*

Obviously, with a guy that was 6' 8" we got every rebound and then we would feed the ball to Brian, who took most of the shots. Even though we were playing with just four guys, we were totally dominating the game. At one point one of the frustrated guys on the other team complained that our guy (pointing at Brian) was palming the ball, we said, *"It's OK, play on."*

A few minutes later they complained again that the same guy (Brian) was also walking with the ball, and he was double dribbling, too (they must have been lawyers). Our 6' 8" guy said, once again, *"It's OK, play on."* They (the lawyers) now demanded to know why it was OK for our guy (Brian) to palm the ball, walk with the ball and double dribble all the time. I then had to explain to them that it was OK for him (pointing at Brian) because it was HIS BALL!

One of the lawyers thought he now had that "gotcha" moment and he informed us that it was HE who had actually checked out that ball. I said it didn't matter who checked out the ball, it was Brian's ball, just turn the ball over, "and you will see that his name is on it."

They turned it over and looked, and it said *"Wilson."*

They are probably still scratching their (bald, probably) heads over that one.

MARK VOLMAN (The Turtles)

This was one of the most hectic and creative times of my life. The Turtles were in a very strange period of their own, and at times I felt like I was going crazy. We had enjoyed three top 10 singles in a row: ***It Ain't Me Babe***, ***Let Me Be*** and ***You Baby***. In the fall of 1966 we tried to continue that streak, but instead our next three successive singles failed to crack the top 10. Meanwhile, The Beach Boys had just released their most inventive album (*Pet Sounds*), and the ***Good Vibrations*** single was a hugely inspirational song. Everyone in the music business was talking about these records, and wondering what they might try to do now since Brian Wilson had officially raised the bar.

I had been living in the Hollywood Hills since 1965, and my best friend was the great singer Danny Hutton. At that time Danny was a solo artist on Hanna Barbara Records, and he was starting to put together the group that would eventually become Three Dog Night. He'd already had two hit singles as a solo artist, and had befriended Brian through the many folks who were around The Beach Boys at the time. I had been in a high school surf band called "The Crossfires," from Westchester High in the South Bay. Brian and The Beach Boys were from Hawthorne High, so we knew them as well as David Marks, their first guitarist. We had also filmed a few TV shows with The Beach Boys at Pickwick Park in Burbank.

Danny and I were together most of the time; he even served as best man at my wedding in January of 1967. It was around that time that we began going up to Brian's home. Brian was working on the follow up to *Pet Sounds,* and through mutual friends in The Beach Boys' organization we became part of an inner sanctuary of friends that Brian trusted. It was a tight group: David Anderle, Van Dyke Parks, Dean Torrance, and the others that you see in the photo. Brian liked having this select group around his house. Each night we would go up to the house and Brian would ask us to listen to rough mixes of the new music he was working on.

We would sit at a large table, each with our own pair of headphones. It was like a listening station. Brian would have us put the headphones on and listen to bits and pieces of his new music. There were lots of fragments that just started and stopped but were always interesting, really great stuff, fun, absurd stuff, yet full of great singing. Incredible sounds filling the headphones, and Brian sitting at the head of the table waiting for an expression. He was always interested in what we thought and would ask us for instant reviews after each piece.

It was interesting to me because it was always just Brian working on the music. The Turtles always worked together on our music, but this was different. None of the other Beach Boys ever seemed to be around. Brian was totally in control of the music, but it seemed like he was under a lot of pressure trying to follow up the critical success of Pet Sounds. I understood this pressure myself; the joy that The Turtles felt creating new music was always tempered with a constant awareness of the need for a hit song. I can remember Brian lying in bed one night, not feeling 100%, with a bunch of us listening to ***Surf's Up*** in the bedroom with him.

I remember him describing the recording session where they started a fire in a large metal trashcan, and the musicians wore fire helmets. He was like a large kid when he would describe these sessions, excited and playful. It never really seemed like anything was really wrong, even with the living room filled with sand and a large group of folks hanging around the house.

The trip to the airport was a very spontaneous thing. I got a call from Marilyn asking if we could all come to the airport to surprise Brian when he landed. Marilyn was always great. She tolerated a lot, not just from Brian but from all of us hanging out at the house. We drove to the airport in a bunch of cars, and went all the way down to the gate to meet Brian.

All of this seemed normal for this group of people: Marilyn asks, and we go, why not? It would be fun to surprise Brian, which we did, but honestly we would have done anything he asked of us. He was not really getting any support from anyone else; the record company was pressuring him for hit songs, and now his band mates were turning on him as well (except his brother Dennis, who was one of his only allies). We all loved Brian and his music, and we could feel his stress, so we all helped out by becoming his sounding board and support system.

We were members of a very elite group, chosen by Brian. These crazy times—the airport run, the daily hang at the house—felt perfectly normal to us. It was also a ton of fun, and one of the best times of my life. I am so happy for Brian and the way this all turned out.

MICHAEL VOSSE - DAVID ANDERLE - DANNY HUTTON

MV: Brian Wilson's place in American music is wherever there's a pantheon of original American art.

DA: Brian was a total music maker. From the inception of the music, to the performance of the music, to the making of the music.... He was a total music machine.

DH: Brian was in command of the room. When he walked in he just had that little sly, seemed like a sly *SMiLE*.

MV: The guy was constantly following any idea, any notion that came into his head to see where it took him.

DH: I think it was always just exploring. It was like he just constantly wanted to do things that no one else had done.

MV: Without that relentless curiosity and, frankly, his ability to pick up whatever he found and run with it, and get others to run with him—there wouldn't have been a *Pet Sounds*, there wouldn't have been a *SMiLE*, and I dare say there wouldn't have been a Beach Boys.

DH: He would start with a great song. But most of the people recording didn't know what the song was 'cause he would technically start with the track. And that's what was magic for me, because he would start doing a track with these odd counter melodies, odd tempos, and he'd be working to get combinations of sounds together—and it was very, very magical. He knew in his head, I felt, exactly what he wanted to hear. But you didn't know where he was going. It would be like a secret he had.

DA: He's a major conjurer. He'd go to the studio with an idea of what he wanted to do. He would go into the studio, he would explain to the guys what he was looking for. If they were having a problem with it, no matter what the instrument was, he'd pick the instrument up, and he would play it. He would show them what he was thinking.

MV: He really reached through and touched musicians who had never been around him with his excitement and his chops, so that somebody who would walk in, a symphony artist or a jazz sideman, wasn't sure what to expect. You saw so much delight and excitement back from those people.

DH: [Brian] went in there trying to get emotion out of them. I think a lot of them were shocked 'cause they were just used to playing the notes correctly. And he'd go in and say, *"No, I want you to lean on the note more. Make it sound like crying."*

MV: He liked to blow people's minds. I think ***Good Vibrations*** was about blowing people's minds.

DA: The key word for Brian was humor. He would see the solutions to all problems in terms of humor. If people could laugh about things or feel good about things, you wouldn't have violence. You can't have humor *and* violence, really. I think that's the essence of Brian. It starts with humor, happiness, love. So, is that spiritual? Yes. Is it cosmic? Yes. Does it make sense in the world we live in? Not really.

DH: He's saying things that he was gonna do, and I'd look at him. *"Is he testing me,"* you know? *"Yeah, I'm gonna get a sandbox in the living room with a piano."* And it just seemed so bizarre when he talked about it. But then, when you saw it, and he'd be sitting there in bare feet playing with his feet in the sand... Beach Boy sitting in the sand playing. Why not? Shut your eyes and you're feeling the sand. Then it made sense, that's when I started thinking *"sometimes he's just a little bit ahead."*

MV: The fact of the matter is, his intellect was far beyond his understanding of his intellect. No one had ever told this guy he was bright, no one had probably ever told this guy he was a great artist and, and [now] in the fall of 1966 people were telling him he's a great artist. Fortunately for the world, and for Brian, he didn't know how to behave like a great artist, so he didn't take on the trappings or the pretensions that sometimes go along with such designations. He was still Brian.

DA: I thought he was going to make the first true symphony - Pop Symphony - that would rank with classical music symphonies.

MV: In November of 1966, I was certain that *SMiLE* was going to be the next Beach Boys album and it was going to come out on Capitol...

DA: There's something here going on with The Beach Boys other than striped shirts. It was much deeper than that, much more important... that whole thing about where they stood in relation to the California music thing, in relation to The Byrds, Love, The Doors—all the local bands that had "meaning." All of a sudden, The Beach Boys were to be taken seriously in the same kind of way.

MV: To go against the waves of popularity that The Beach Boys and Brian had created for themselves, to take a chance on something like that, that was very courageous.

DA: So we have the *SMiLE* thing going on. We had the Brother Records formation going on. We had The Beach Boys returning from England, wondering what the hell is going on. They had just become the number one band in England. They'd bypassed The Beatles. So they don't want anything rocking the boat—as they shouldn't. But they want to know, *"What's Brother Records? Is that our label?"* And so it got very, very confusing. I understand why Brian got so confused. I got confused.

MV: What I actually observed were a few—not arguments—but tense discussions between Brian and Mike. I very much had the impression that Mike Love was more than a little concerned with the viability of this project... Let's not forget that the band basically was very supportive of and grateful for Brian's presence 'cause without him, they wouldn't have had all their hits.

DA: I think that they were shocked. I think they were scared. I think they came into town as triumphant heroes, and they found that the town had changed, that people had moved into their life with Brian, strangers that weren't part of any Beach Boy history that they knew of. I think they were ready to really start kicking some butt as the Beach Boys. And bingo, they run into this whole new thing. I totally understand how they could be nervous, scared and pissed off.

DA: And then on top of that, it wasn't just like somebody was saying to them, *"we're gonna sing a different kind of song."* It wasn't like *Pet Sounds* or something, which they could relate to completely. It was these Van Dyke Parks lyrics. That had to really scare the heck out of them.

MV: I remember conversations along the way, not that far into recording, of him realizing or him feeling that he needed a lot more time... But I think...it wasn't even a matter of picking a period, like a year. Mostly it was his growing realization that he had begun the creation of something quite large in scope and something that he cared about so much more than he had probably cared about any particular album, as an album.

DA: If *Pet Sounds* was his Blue period, then *SMiLE* would have been his Cubist period. It would have been that radical a move from one form of art to another. And it would have influenced music at that time as much as Picasso's Cubist period influenced art.

MV: I just felt, if anything, sort of sad that this guy was not gonna do this project that he had put so much into, that I as a fan wanted to listen to. I'd say my biggest reaction was, *"Damn, I wanted that album."*

Seated: Michael Vosse, David Anderle, Brian Wilson and Barry Turnbull

PRODUCERS NOTES

I first got to hear some of the master tapes from the *SMiLE* sessions almost twenty five years ago, and that's just a bit more than half the time it has taken for the material on this set to see an official release. In 1987 digital audio editing was in its infancy, but even then it was clear to me that what Brian was trying to accomplish in 1966—using modular recording as he had done with ***Good Vibrations*** to create an entire album - was a monumental, nearly impossible task that likely contributed to the shelving of the project forty-five years ago.

In recording the backing tracks for *SMiLE* Brian continued to use the same methods he had perfected throughout his career. Using the best musicians in town, including his brother Carl, and on occasion Dennis, he honed the arrangements and sounds in his two favorite studios, Goldstar and Western Recorders Studio 3, working primarily with engineers Chuck Britz and Larry Levine to create dozens of amazing backing tracks for *SMiLE*. Unlike today where every instrument is isolated on its own channel, Brian recorded as many as 20 musicians playing together onto, at most, three tracks using the interaction and leakage of the different instruments' sounds to great effect. Another advantage to this method was that the final sound of the track was created and "locked" at the session with no need for major changes later. Although Brian had been using the new 8 track recorder at CBS Studios off and on since 1965, by late 1966 the machines were also becoming available at Western, Sunset Sound and Sound Recorders, and The Beach Boys made use of the machines to build up incredible vocal layers on many segments or themes for songs like ***Heroes And Villains*** and ***Vega-Tables***. Recording different variations in sections, as he had with ***Good Vibrations***, Brian and the group created an almost infinite number of ways that the songs could be assembled, and this is where the limitations of 1960's recording technology posed a problem. To create a mix of a song like ***Heroes And Villains*** meant that each section had to be mixed to tape and then the pieces edited together, and with so many possible sequences, it would take hours to put together a mix, and even a small change often meant redoing the entire mix. To get some idea of the process, listen on disc five to all the variations of ***Good Vibrations*** that were recorded before Brian assembled the final backing track and the group began recording the vocals. Both the track and the vocals were altered many times before Brian was satisfied, and that record alone took nearly six months.

This presentation of *The SMiLE Sessions* is possible in no small part because of innovations in digital editing and recording that allowed the material to be more easily edited, re-edited and sequenced until it met with Brian's approval. Arranging and editing experiments that were extremely difficult or impossible to achieve using the recording technology available in 1966 (splicing tape and a razor blade) are routine today. You could, in fact, say that *SMiLE* was a project that was begun decades before the necessary technology was invented.

In 1967 when *SMiLE* was shelved, the album was far from completion, with many vocals unrecorded and no final sequence. In addition, with almost 50 minutes of music recorded, unless the album were to be expanded to a double LP, at least 20 minutes would have been left off the finished album. It wasn't until Brian revisited the *SMiLE* recordings in 2004 that the album was finally sequenced using nearly all of the songs originally recorded in 1966 and 1967. This completed version of *SMiLE* was premiered by Brian at the Royal Festival Hall in London on February 20th, 2004, and was recorded by Brian and his band at Sunset Sound in Los Angeles a few months later. I was privileged to both record the premiere and engineer and mix the album *Brian Wilson Presents SMiLE*, which received stellar reviews, reaching gold record status in the UK and earning Brian a Grammy. It took more than 35 years for Brian to complete *SMiLE*, and now he and The Beach Boys are presenting the original recordings, utilizing Brian's 2004 sequence as the foundation for this first official release of *The SMiLE Sessions*.

(Note that one of the bonus tracks included on disc four is a piece called ***Three Blind Mice***—no relation to the familiar nursery rhyme tune—from 1965. This impromptu composition, which would not have sounded at all out of place on *SMiLE*, was created by Brian when he found himself with fifteen minutes on the clock at the end of a session with a full orchestra. Seizing the opportunity, he directed the players through several takes. Although the session occurred well before *SMiLE* began, it shows the sort of arrangement ideas and modular techniques that Brian would make great use of the following year.)

For this set over 70 original analog 4-track and 8-track session tapes were transferred to high resolution digital using Pacific Microsonics, DCS and Apogee converters, and the final masters were created at 88.2 kHz before being encoded for HDCD on compact disc.

We have spent literally thousands of hours editing and mixing the sessions for *SMiLE*, and I hope that the listener can get a sense of what it was like at these historic sessions where so much incredible music was created by Brian, Carl, Dennis, Mike, Al and Bruce, with the aid of a great group of musicians and engineers.

Mark Linett - July 2011

Grammy award winning engineer and producer Mark Linett has produced and engineered The Beach Boys' catalog on compact disc, including the landmark Pet Sounds Sessions and Good Vibrations Box Sets. He has also engineered albums for a wide range of artists including Randy Newman, The Red Hot Chili Peppers, Laura Nyro, Jane's Addiction, Rickie Lee Jones and Los Lobos. He continues a long relationship with Brian Wilson that began with his first solo album in 1988 and continues with 2010's Brian Wilson Reimagines Gershwin.

When Brian Wilson made the decision to abandon *SMiLE* in the spring of 1967, he left behind an incredible assortment of musical fragments, scattered across dozens of reels of tape. Over the years, a handful of these fragments were pieced together, treated to additional overdubs, and released on subsequent Beach Boys albums, where they invariably impressed listeners, like me, with their otherworldly beauty. For the average fan encountering the *20/20* album in 1969, a song like ***Cabin Essence*** seemed to come from out of nowhere, and had absolutely no frame of reference. No pop record had ever sounded like that, or felt like that, before or since. When *Surf's Up* emerged a few years later, it too seemed to come from some very special and distant place.

In short order, a legend began to grow, fueled by mystery and speculation and fanned by the appearance of countless bootlegs and illicit copies of more fragments, sessions, and original acetates (eventually The Beach Boys themselves unveiled 30 minutes of *SMiLE* tracks on their 1993 box set). Each time a new piece of the *"puzzle"* appeared, the mystery surrounding *SMiLE* deepened as listeners attempted to determine just how each newly-found nugget of sound fit into the Big *SMiLE* Picture, and to this day, the devotees of this music argue passionately over what *SMiLE* was supposed to be and how the pieces were supposed to fit together. I've never met a hardcore Beach Boys fan who didn't assemble their very own *SMiLE "album"* from whatever scraps of audio they could get their hands on. As David Anderle, one of the original participants in the *SMiLE* saga has pointed out, *"All these years have been going on, and everybody's been solving this riddle... It's like a cottage industry of 'what was the real SMiLE?'"*

When Brian Wilson revisited his work and finally put it all together with the help of *SMiLE* lyricist Van Dyke Parks, and premiered the highly acclaimed *Brian Wilson Presents SMiLE* in 2004, the aficionados continued to debate and speculate. *"Yes, but...what was it supposed to be* ***originally****?"* they asked. The debate continues.

Well...this box set is not going to answer the question... because there was never an answer to begin with.

Thankfully, in preparing this release we had Brian's 2004 assembly as a template to work from, because prior to that, there simply was no *SMiLE* album. For whatever reason, the wondrous musical fragments that have since captured the imagination of so many were not assembled in 1967, and in fact, many of them were left unfinished. It's even possible that Brian's vision for the album was somewhat beyond reach back then; as Mark Linett has pointed out, assembling all of those fragments into a cohesive *SMiLE* album with the primitive audio editing tools available in 1967 (i.e., analog tape and a razor blade) would have been an extremely arduous and frustrating process. In contrast, the process that went into the creation of the music appears to have been a manifestation of intense artistic freedom—participants and associates who were present in 1966 have all stated that Brian was constantly coming up with new ideas and new ways of putting the pieces together even as he was writing and recording them. One of the remarkable aspects of these musical collages that Brian was constructing is that the fragments themselves were designed to be musically interchangeable. What started out as part of one song could easily be swapped and become part of something else. Dive deeply into the sessionography and see for yourself. Or, better yet, listen.

"We did things in sections. There just might be a few bars of music, or a verse, or a particular groove, or vamp... They would all fit. You could put them one in front of the other, or arrange it in any way you wanted. It was sort of like making films, I think."

Carl Wilson, 1973

Putting *The SMiLE Sessions* together confronted Mark Linett and me with enormous technical and logistical challenges unlike any other archival audio project we've ever worked on. Our mission was two-fold: one, construct a Beach Boys' version of *SMiLE* along the lines of Brian's 2004 presentation utilizing the best surviving audio elements from the original sessions; and two, present highlights of the sessions themselves in order to allow the listener a glimpse into Brian's creative process. Considering the fragmentary nature of the original musical pieces—not to mention the sheer volume of source material we had to deal with (approximately 75 master reels)—Mark and I knew going in that this was going to be a highly ambitious undertaking.

It turned out to be the hardest project I've ever worked on.

Carl Wilson's comment comparing *SMiLE* to *"making films"* turned out to be frighteningly accurate. Compiling *The SMiLE Sessions* was, indeed, very much like editing and restoring a film, and as we found ourselves falling deeper and deeper into the *SMiLE* abyss, we seemed to gain a visceral understanding as to why Brian, and later Carl (who announced at a press conference in early 1972 that *SMiLE* would be released that year), may have given up on this so long ago. I shudder to imagine what it would have been like to simply organize all of these bits and pieces without relational database technology, random-access non-linear audio editing software, iTunes playlists, and all of the other new-fangled inventions that have become such an integral part of both filmmaking and record making in the wake of the digital revolution.

And yet, even with all of these high tech tools at our disposal, keeping track of all of the bits and pieces was quite a challenge. Sadly, some original tapes from *The SMiLE Sessions* have disappeared over the years, and while we've gone to great lengths to locate and identify the highest quality copies that we can find, there are still gaps in the archive. Many of the songs presented here have been painstakingly pieced together from multiple source masters, using everything from first generation session tapes, copies of vintage rough mixes, acetates, and, yes, even bootleg CDs containing material *"missing"* from The Beach Boys' archives. Sometimes things got confusing as we put the pieces together—many of the songs were like little Frankenstein monsters, musical beings built from spare parts in Dr. Linett's audio laboratory:

"Mark—you need to pull the first part of the song off of the comp reel number P0216643—that has the overdub—and then back to P0189510 for the chorus...no...wait, lemme check that on the database...hmmmm...oops, sorry, the second half is actually on the end of the Our Prayer session reel, that's P0216631...yeah, 22 minutes in...the backing vocals are there on tracks two, four & five, see? Right, now for the tag, we go to P0216636, we need to use the second assembly from that reel 'cause that's the one that has the edit bit from the first take...."

Alan Boyd, 2011

Preparing the session highlights was much more straightforward, but this process was intensely time consuming, since each session—originally anywhere from 10 to 45 minutes in length—had to be carefully edited to give the listener the essence of what Brian accomplished at each recording date.

Finally, one of the most daunting challenges on this project was the creation of a definitive *SMiLE* Sessionography. Over the years, dedicated fans and scholars have attempted to make sense of the surviving paperwork, mainly Capitol Records worksheets and AFM (American Federation of Musicians) logs, but their efforts to track the *SMiLE* sessions have always been hampered by lack of access to the original tapes. This is the first time that these vintage documents (which frequently contain significant errors) have been carefully compared to the existing session tapes and tape box tracksheets, and this new research (spearheaded by historian Craig Slowinski) has revealed many previously unknown details about the creation of the *SMiLE* fragments. And even though there are still a number of grey areas and unanswered questions, longtime *SMiLE* aficionados may find some surprises within Craig's meticulously detailed pages. Some of this newly-unearthed info, however, may raise more questions than it answers within the "SMiLE Cottage Industry," since Brian was continually shuffling and reshuffling the parts, taking sections recorded under one title and later designating them as parts of something else—or dropping them altogether in order to try some other combination.

By the late spring of 1967, when Brian shelved the project and The Beach Boys began focusing on *Smiley Smile*, the original *SMiLE* recordings went back into the tape vault. Apart from the previously-released single version of ***Good Vibrations***, the entire *Smiley Smile* album contained but four fragments recorded during the original *SMiLE* sessions: the verse and chorus backing tracks from ***Heroes And Villains***, and two brief sections at the end of ***Vega-Tables***. The rest would remain officially untouched, save for the handful of sections that The Beach Boys edited together for release on subsequent albums over the next few years.

"It was pieces of music. That's why I've had trouble over these years, in terms of people trying to put a SMiLE record together. It's my recollection that Brian was still experimenting with units of music. Just from the musical point of view, there never was a SMiLE. As a finished product."

David Anderle, 2004

Those "pieces of music" were so powerful, so moving and so utterly unique, they captured the imagination of an entire generation.

And so, here we are now, 45 years after the fact....

A debt of gratitude goes to those whose research and insight over the years provided the foundation for so much of our work here... along with a very special thank you to The Beach Boys, for allowing us the opportunity to help bring this incredible body of work into the light.

Alan Boyd - June 2011

Documentary filmmaker and archivist Alan Boyd has directed and edited several films for The Beach Boys, including Nashville Sounds, Brian Wilson 1999 (a short film that opened Brian's first solo tour) and the Grammy-nominated Endless Harmony documentary. With Mark Linett, Alan has also produced several archival CD releases for The Beach Boys and Capitol Records. In addition, Alan has directed and/or edited specials on The Monkees, Marianne Faithfull and Earth, Wind & Fire, and material from Alan's extensive collection of archival footage has been featured in productions for American Movie Classics, Turner Classic Movies, the Screen Actor's Guild, and the Classic Arts Channel.

As Mark and Alan have made clear, *SMiLE* was NOT a *"shelved"* album, waiting patiently for history to unveil it. What you have here is not the result of Capitol and The Beach Boys finally deciding to dust off the old album masters and press up some records. Far, far from it. Some things were finished, most things weren't, and the process of restoring, crafting and assembling both Brian's approved album sequence and the session highlights consumed countless man-hours. Difficult decisions had to be made, conflicting opinions on *"how things went down"* had to be resolved, and the advice and counsel of numerous stakeholders had to be considered. In the end, every attempt was made at every crossroad to honor the music, ensuring that the genius and the joy behind it shined through. But let me assure you, it was a process...

What struck me the most when hearing the edited session takes was not only the sheer volume of music that was recorded, but, even more impressively, the confident mastery of the studio that Brian displayed as a producer, with his brothers-in-arms and some of the best musicians in LA as willing, eager and gifted participants in the whole sonic menagerie. I've never heard anything like it. Brian would crystallize new ideas at warp speed and lead a room full of people to create what he had just heard in his head. It's quite magical, really, and I hope that listeners and fans of all ages will be suitably fascinated by this rare peak behind the curtain, and witness the creative process of one of the greatest minds in pop music.

You may have noticed that the main album sequence is presented in mono, while the sessions are presented in stereo. There were several reasons for this. First and foremost, Brian worked in mono—always had, believing that this was the only way to ensure that the listener would hear the music exactly the way that he intended—and the album certainly would have been mixed and released solely in mono as had all The Beach Boys' albums starting with *Beach Boys Today* (fake *"Duophonic"* stereo notwithstanding). Secondly, there are some elements that only exist in mono because the original multi-track tapes went missing long ago, or because, as often happened, overdubs were made as a track was being mixed to mono, so we couldn't have done those in stereo even if we wanted to. As for the sessions, they were all taken from multi-track reels and were thus able to be mixed in stereo.

You will notice some tracks that can best be described as *"experimental."* It's important to note that the band was putting considerable effort into breaking new ground and finding that new sound. So they went for it. The story of *SMiLE* would be incomplete without these bold attempts at audio innovation.

While there are many people to thank for the final execution and release of *SMiLE*, we should really just be thanking The Beach Boys. After all, they made the music.

Dennis Wolfe - June 2011, Capitol Records Catalogue Producer

THE BEACH BOYS SMiLE: THE (ORIGINAL) TEENAGE SYMPHONY TO GOD

by Domenic Priore

The Beach Boys *SMiLE* album is the musical enigma from 1966, a time of radical change in American culture. The Civil Rights bill had passed in 1964, and its aligned movement inspired a young generation of Americans to speak out against injustice. Musicians and writers were a big part of spreading the word. On Tuesday, April 25, 1967, the CBS News documentary *Inside Pop: The Rock Revolution*—hosted by New York Philharmonic Orchestra leader Leonard Bernstein and narrated by producer David Oppenheim—analyzed the sociological significance of the music of The Beatles, Bob Dylan, The Rolling Stones and others. The special was closed by a screening of the Beach Boys' Brian Wilson singing ***Surf's Up*** from behind a piano.

> "Join the young and often spring you gave.
> I heard the word, wonderful thing...
> a children's song..."
> – *from* ***Surf's Up****, Brian Wilson/Van Dyke Parks, 1966*

The Beach Boys were one of the few American acts to have hung on strong after The Beatles broke in the United States in early 1964. Leader and bass man Brian Wilson, lead singer Mike Love, drummer Dennis Wilson, lead guitarist Carl Wilson, rhythm guitarist Al Jardine and touring bass player since '65, Bruce Johnston, had the advantage of being a self-contained, Chuck Berry-styled rock'n'roll band, much like the wave of new groups coming out of England. The Beach Boys' definitive block harmonies managed to keep the jazz and R&B vocal group style of the '50s alive, embellished, of course, by their distinctive, reverb-drenched surf guitar licks.

It's important to recognize where The Beach Boys fit in the context of contemporary pop in 1966. The Byrds had set Sunset Strip alight, bringing Bob Dylan to Ciro's and into the dialog of rock'n'roll. In less than a year, Hollywood's nightclubs would see the first engagements by Frank Zappa's Mothers, then The Doors, Buffalo Springfield and Love... all changing forever the entire meaning of what a pop song could be about. This was reflecting off something Mod happening in the swingin' London of 1965, first with The Beatles re-designing Pop culture in their own image...then the brave new edge of The Rolling Stones, The Yardbirds, The Who, Them, The Pretty Things and The Animals. The media center that was New York City offered Dylan and the Pop-art scene, which was in collaboration with L.A.'s *Ferus Gallery* group and its assemblage movement. In May of '66, Andy Warhol brought his *Exploding Plastic Inevitable*, featuring the Velvet Underground and Nico, to The Trip on Sunset Strip. Things in Los Angeles had become very different from its Film Noir past.

The Beach Boys, who'd shone a light on L.A.'s bohemian surfing culture and brought it to Main Street U.S.A., were not creating in a vacuum, and all that was going on settled naturally into their creative process by the mid-'60s. Their primary songwriter and producer, Brian Wilson, had taken great strides in moving the group beyond its early typecasting as purveyors of sun and surf in order to stay in touch with the changing times. From L.A., The Byrds' ***Mr. Tambourine Man*** was inspiring its writer Bob Dylan to go electric and The Beatles to take the giant step into more meaningful lyrics and studio production on *Rubber Soul*. This December '65 Beatles album in turn inspired Brian Wilson in the creation of The Beach Boys' *Pet Sounds*, with the transcontinental exchange of ideas all leading up to the key element of mid-'60s success: who would be first with the breakthrough *"new sound."*

Pop musicians had begun to hold that rare place of influence in history, much like the troubadours of Europe in the Middle Ages. In the 1960s this was achieved by bringing about a shared identity within youth culture via broadcasting. *"I think it's all part of a historic revolution,"* Maestro Leonard Bernstein explained on *Inside Pop*, *"one that has been going on for fifty years. Only now these young people have gotten control of a mass medium, the phonograph record. And the music on the records, with its noise and its cool messages, may make us uneasy. But we must take it seriously as both a symptom and a generator of this revolution. We must listen to it, and to its makers, this new breed of young people with long hair and fanciful clothing."*

By the fall of 1966, the one-two punch of the *Pet Sounds* album and the subsequent 45 release of ***Good Vibrations*** actually put The Beach Boys ahead of The Beatles in England's much-ballyhooed annual *New Musical Express* poll. When the touring combo of Mike Love, Dennis Wilson, Carl Wilson, Al Jardine and Bruce Johnston arrived at London's Heathrow Airport at 12:30 p.m. on Sunday, November 6th for a highly-anticipated British tour, they were met by a swarm of Mods at the airport and in the streets. The band was carted through London in a Pop music parade, all the while being filmed for a tour documentary by BBC director Peter Whitehead, also responsible for the Youthquake documentary *Tonight Let's All Make Love in London*, as well as films with Allen Ginsberg and the Rolling Stones. *The Beach Boys In London*, narrated by Marianne Faithfull and produced by Andrew Loog Oldham, was an indicator that by late 1966 the band was at the forefront of what had become known as *"progressive"* music, which in turn would blossom into a full-blown counterculture by the end of the decade.

In mid-1965, a year and a half prior to this high-water mark, Brian Wilson was at his home on Laurel Way listening to an instrumental session acetate of what would become the lead single of *Pet Sounds*, the folk standard ***Sloop John B***. That night, David Crosby of the Byrds happened to be hanging out nearby at the Troubadour club on Santa Monica Boulevard. He was talking to an up-and-coming session keyboard player and songwriter, Van Dyke Parks, who'd played on The Byrds' *5D (Fifth Dimension)*. Crosby would take Brian Wilson up on an invite to his house that evening, and he brought Van Dyke along for a listen to the ***Sloop*** backing track. Shortly thereafter, Brian Wilson again met Mr. Parks at a party held at the home of Terry Melcher, producer of The Byrds. Noticing Parks' eloquent way with words, Wilson instinctively knew that he could be the guy to help elevate The Beach Boys' artistry beyond their early stereotypes, and volley them directly into the inevitable wave of more socially-conscious rock'n'roll that would come to define the decade. Soon, Van Dyke Parks was collaborating with Brian Wilson on *SMiLE's* keynote songs, including the follow-up single to ***Good Vibrations***, ***Heroes And Villains***. Wilson and Parks would also pen ***Surf's Up***, ***Vega-Tables***, ***Cabin Essence***, ***Do You Like Worms***, ***Wonderful***, ***Wind Chimes*** and other bits and pieces of the *SMiLE* mosaic. Parks then introduced Wilson to Beat-Pop artist Frank Holmes—from the Insomniac Cafe in Hermosa Beach—to create album sleeve art, as well as a booklet interpreting Van Dyke's James Joyce-mode lyrics.

What Brian Wilson brought to the table, in his effort to maintain The Beach Boys' position among the top rock'n'roll bands of the day, was far beyond what anyone might have bargained for. Beginning with ***Good Vibrations***, then into *SMiLE*, Wilson was the first in Pop music to approach songwriting and recording in a modular fashion, crafting brief sections so that each part of a song would later come together as a complete, true mosaic. He also began to use the recording studio as an instrument in and of itself, as each studio had its own individual ambiance. Brian Wilson had the ability to hear the character of each room, then tune it like guitar strings to his own final audio wishes. Musicians in his orbit were dumbfounded by the way he could make such a thing work without distracting variances in tone and timbre, but with Wilson...he made this modular form of songwriting and studio assemblage seem like a piece of cake. No one had ever done this before, and Wilson had just created the Beach Boys' best-selling record (***Good Vibrations***) using this method. His next endeavor would be an album-length version of this unique and luxurious creative process.

Psychedelic sounds, as they were created in Los Angeles and London from 1965 through 1967, were very different from what would later emerge via San Francisco bands, who were more focused on extended jazz, blues and rock improvisation. Instead, the psychedelic music of The Beach Boys' ***Good Vibrations***, The Beatles' ***Strawberry Fields Forever*** b/w ***Penny Lane*** and the Pink Floyd's ***See Emily Play*** were more 3-D, visual works. They were, in part, brought about by sound design capabilities just becoming available to artists via new studio gear that allowed record-makers to transport the audience into a musical *"trip,"* sort of a ride

through all the possibilities of the sonic experience...a movie where the pictures are created inside the listener's head. Brian's innovations weren't as heavily influenced by the new technology in some respects; what was truly innovative was that they were coming from a more organic place, from Brian Wilson's new modular form of songwriting, through his long-time strength—arrangements—then following with inventive mixes. *"Where other people were going to electronics - speeded tapes, concept albums, reversed tapes, echoes, reverbs,"* wrote Tom Nolan in *Rolling Stone*, circa 1971, *"Brian made those things happen with pure music, just by writing it out or singing a certain way, by telling people how to play, by his mixing. It was awesome."*

The *SMiLE* lyrics were reflections of those sound images to match the album's conceptual storyline, a sweeping thread of American history, spiritual enlightenment and environmental consciousness. Parts of the mosaic embraced minimalism, other sections were grandiose, but make no mistake, this is still a pure Beach Boys album that highlights the stunning harmony interplay between Bruce, Al, Dennis, Carl, Mike and Brian. Nowhere are their vocals more full, their tracks more elaborate, their music more dynamic...

Our Prayer establishes a reverent, spiritual tone, its grace and benevolence setting the listener up for the deep, soulful experience they are about to encounter. Brian's lead voice evokes the Great American West in ***Heroes And Villains***; Mike Love sings some of the lines in the *"cantina"* section, and Alan Jardine takes the lead in the song's chorus. The Westward Expansion of the United States, from Plymouth Rock to Hawaii, arrives musically in ***Do You Like Worms*** (also sung by Brian), with the ***Bicycle Rider*** music taking you across the plains and displaying how Manifest Destiny had its decimating effect on Native American culture. ***I'm In Great Shape*** and ***Barnyard*** deal with the robust spirit of the settlers. A brief refrain of Dick Haymes' 1940s hit ***The Old Master Painter*** is heard, then a cowboy song of the Ponderosa—Reverend Jimmie Davis' Western ballad ***My Only Sunshine***—vocally interpreted here by Dennis Wilson. ***Cabin Essence*** juxtaposes the rustic settlements of the pioneers, the chugging of the locomotive, and the story of Chinese immigrant labor camps—the blues of an extreme Eastern influence—played on Western instruments, where tuning can cloud the differences between a banjo and a sarod. Carl sings the verses, Dennis the chant in the middle, and Mike takes the lead on the coda.

A second suite follows, with a boy brushing a girl's hair away from her face and bumping into the music box of her ***Wonderful***—Brian sings lead. Instrumentally, ***Look*** hints at both ***Good Vibrations*** and Euday L. Bowman's 1914 jazz standard ***Twelfth Street Rag***. Based on a philosophical phrase by poet William Wordsworth, ***Child Is Father Of The Man*** emphasizes The Beach Boys' combined choral talents in chant. Brian solos on ***Surf's Up***, the wunderkind composition of the set. CBS-News producer David Oppenheim described this song: *"poetic, beautiful even in its obscurity,* ***Surf's Up*** *is one aspect of new things happening in Pop music today. As such, it is a symbol of the change many of these young musicians see in our future."*

Cooling out for a few instrumental bars of a standard recorded by both Tony Bennett and Frank Sinatra, ***I Wanna Be Around*** then dives into ***Workshop***, a liquid pool of vibes. The health food-conscious would-be 45 ***Vega-Tables*** then kicks off ***The Elements***, a suite of environmental numbers beginning in the Earth. The vigorous lead vocal is by Al Jardine, with a resilient A Capella insert by Brian near the end. This swoons directly into the vibraphonic textures of ***Holidays***, with its marimba close lilting into ***Wind Chimes***, an airy section featuring a breezy lead vocal by Carl Wilson. The instrumental ***Fire***, inspired by the legendary Chicago fire of 1871, rages via fuzztone guitar and incessant kettle drums...all countered by Sid Sharp's strings. This begins a descent into ***Love To Say Dada***, featuring aqua-toned group vocal chants that round out ***The Elements*** suite. ***Good Vibrations*** is last, a mood elevator beyond compare, with 19-year old Carl Wilson doing a great job here as the lead singer. Mike Love provides the chorus vocals and Brian Wilson, the high parts.

Calls for ecology, requests for universal love, celebration hymns to health foods and spiritual awareness... The Beach Boys were headed in the right direction from the summer of '66 through the summer of '67.

Domenic Priore is the author of Riot On Sunset Strip: Rock'n'Roll's Last Stand In Hollywood (Jawbone Press, London)

I DON'T PUT OUT ANYTHING I DON'T RESPECT, AND I KNOW FOR SURE THAT THE BEACH BOYS BROUGHT SOMETHING NEW INTO ROCK 'N' ROLL

- Brian Wilson

CD 1
SMiLE

1. Our Prayer
2. Gee
3. Heroes And Villains
4. Do You Like Worms (Roll Plymouth Rock)
5. I'm In Great Shape
6. Barnyard
7. My Only Sunshine (The Old Master Painter / You Are My Sunshine)
8. Cabin Essence

9. Wonderful
10. Look (Song For Children)
11. Child Is Father Of The Man
12. Surf's Up

13. I Wanna Be Around / Workshop
14. Vega-Tables
15. Holidays
16. Wind Chimes
17. The Elements: Fire (Mrs. O'Leary's Cow)
18. Love To Say Dada
19. Good Vibrations

Bonus Tracks CD 1:
20. You're Welcome
21. Heroes And Villains (Stereo Mix)
22. Heroes And Villains Sections (Stereo Mix)
23. Vega-Tables Demo
24. He Gives Speeches
25. Smile Backing Vocals Montage
26. Surf's Up 1967 (Solo version)
27. Psycodelic Sounds: Brian Falls Into A Piano

CD 2
OUR PRAYER
1. Our Prayer "Dialog" 9/19/66
2. Our Prayer 10/4/66

HEROES AND VILLAINS
Heroes And Villains Session: 10/20/66
3. Heroes And Villains: Verse (Master Take)
4. Heroes And Villains: Barnyard (Master Take)

5. Heroes And Villains: I'm In Great Shape 10/27/66

6. Heroes and Villains Intro (Early Version) circa 12/66

Heroes And Villains Session: 1/3/67
7. Heroes And Villains: Do A Lot
8. Heroes And Villains: Bag Of Tricks
9. Heroes And Villains: Mission Pak
10. Heroes And Villains: Bridge To Indians
11. Heroes And Villains: Part 1 Tag
12. Heroes And Villains: Pickup To 3rd Verse

Heroes And Villains Session: 1/27/67
13. Heroes And Villains: Children Were Raised
14. Heroes And Villains: Part 2 (Cantina track)
15. Heroes And Villains: Whistling Bridge
16. Heroes And Villains: Cantina
17. Heroes And Villains: All Day
18. Heroes And Villains: Verse Edit Experiment

Heroes And Villains Session: 2/15/67
19. Heroes And Villains: Prelude To Fade
20. Heroes And Villains: Piano Theme

Heroes And Villains Sesssion: 2/20/67
21. Heroes And Villains: Part 2
22. Heroes And Villains: Part 2 (Gee) (Master Take)
23. Heroes And Villains: Part 2 Revised
24. Heroes And Villains: Part 2 Revised (Master Take)
25. Heroes And Villains: Part 3 (Animals) (Master Take)
26. Heroes And Villains: Part 4

Heroes And Villains Sesssion: 2/27/67
27. Heroes And Villains: Part Two (Master Take) 2/27/67

28. Heroes And Villains: Fade 2/28/67

Heroes And Villains Session: 3/1/67
29. Heroes And Villains: Verse remake
30. Heroes And Villains: Organ Waltz / Intro

Heroes And Villains Session: 6/14/67
31. Heroes And Villains: Chorus Vocals
32. Heroes And Villains: Barbershop
33. Heroes And Villains: Children Were Raised (Remake)
34. Heroes And Villains: Children Were Raised (Master Take Overdubs Mix 1)
35. Heroes And Villains: Children Were Raised (Master Take A Capella)

Bonus Tracks CD 2:
36. Heroes And Villains Piano Demo (incorporating "I'm In Great Shape" and "Barnyard") Brian with Van Dyke Parks and "Humble Harve" Miller, KHJ Radio 11/4/66
37. Psycodelic Sounds: Brian Falls Into A Microphone 11/4/66
38. Psycodelic Sounds: Moaning Laughing 11/4/66

CD 3
DO YOU LIKE WORMS (ROLL PLYMOUTH ROCK)
Do You Like Worms Session: 10/18/66
1. Do You Like Worms: Part 1
2. Do You Like Worms: Part 2 (Bicycle Rider)
3. Do You Like Worms: Part 3
4. Do You Like Worms: Part 4 (Bicycle Rider)

5. Do You Like Worms: Bicycle Rider Overdubs (Heroes And Villains Part 2) 1/5/67

MY ONLY SUNSHINE (THE OLD MASTER PAINTER / YOU ARE MY SUNSHINE)
6. My Only Sunshine: Parts 1 & 2 11/14/66

7. My Only Sunshine: Part 2 (Master Take With Vocal Overdubs) 2/10/67

CABIN ESSENCE
Cabin Essence Session: 10/3/66
8. Cabin Essence: Verse
9. Cabin Essence: Chorus
10. Cabin Essence: Tag

WONDERFUL
11. Wonderful (Version 1) 8/25/66

Wonderful (Version 2 "Rock With Me Henry") Session: 1/9/67
12. Wonderful (Version 2)
13. Wonderful (Version 2 Tag)

14. Wonderful (Version 3) 4/10/67 ?

LOOK (SONG FOR CHILDREN)
15. Look 8/12/66

CHILD IS FATHER OF THE MAN
16. Child Is Father Of The Man (Version 1) 10/7/66

17. Child Is Father Of The Man (Version 2) 10/11/66

SURF'S UP
18. Surf's Up: 1ST Movement 11/4/66

19. Surf's Up: Talking Horns 11/7/66

20. Surf's Up: Piano Demo (Master Take) 12/15/66

I WANNA BE AROUND / WORKSHOP (FRIDAY NIGHT)
21. I Wanna Be Around 11/29/66

VEGA-TABLES (VEGETABLES)
Vegetables Sessions: 4/4–4/11/67
22. Vegetables: Verse (Master Take Track) 4/4 – 4/11/67
23. Vegetables: Sleep A Lot (Chorus)
24. Vegetables: Chorus 1 (Master Take)
25. Vegetables: 2nd Chorus (Master Take Track And Backing Vocals)
26. Vegetables: Insert (Part 4) (Master Take)

CD 4
VEGA-TABLES (VEGETABLES) (*continued*)
1. Vegetables: Fade 4/12/67

2. Vegetables: Ballad Insert 4/14/67

HOLIDAYS
3. Holidays 9/8/66

WIND CHIMES
4. Wind Chimes (Version 1) 8/3/66

Wind Chimes (Version 2) Session: 10/5/66
5. Wind Chimes (Version 2)
6. Wind Chimes (Version 2 Tag)

THE ELEMENTS: FIRE (MRS. O'LEARY'S COW)
7. The Elements: Fire 11/28/66

LOVE TO SAY DADA / COOL, COOL WATER
Da Da Session: 12/22/66
8. Da Da (Taped Piano Strings)
9. Da Da (Fender Rhodes)

Love To Say Dada Sessions: 5/16-5/18/67
10. Love To Say Dada: Part 1 5/16/67
11. Love To Say Dada: Part 2 5/17/67
12. Love To Say Dada: Part 2 (Master Take) 5/17/67
13. Love To Say Dada: Part 2 (Second Day) 5/18/67

COOL, COOL WATER
14. Cool, Cool Water (Version 1) 6/7/67

15. Cool, Cool Water (Version 2) 10/26/67 & 10/29/67

SMILE ADDITIONAL SESSIONS
16. You're Welcome 12/15/66

17. You're With Me Tonight 6/6–6/7/67

18. Tune X (Carl Wilson) 3/3/67–3/31/67

19. I Don't Know (Dennis Wilson) 1/12/67

20. Three Blind Mice 10/15/65

21. Teeter Totter Love (Jasper Dailey) 1/25/67 & 2/9/67

Bonus Tracks CD 4:
22. Psycodelic Sounds – Underwater Chant 11/4/66
23. Hal Blaine Vega-Tables Promo Session 11/11/66
24. Heroes And Villains: Early Version Outtake Sections 1/67 – 2/67

CD 5
GOOD VIBRATIONS SESSIONS
1. Good Vibrations: Gold Star 2/18/66 (The *Pet Sounds* Session)

2. Good Vibrations: Gold Star 4/9/66

3. Good Vibrations: Western 5/4/66 (First Chorus)
4. Good Vibrations: Western 5/4/66 (Second Chorus & Fade)

5. Good Vibrations: Sunset Sound 5/24/66 (Part 1)
6. Good Vibrations: Sunset Sound 5/24/66 (Parts 2 & 3)
7. Good Vibrations: Sunset Sound 5/24/66 (Part 4)

8. Good Vibrations: Western 5/27/66 (Part C)
9. Good Vibrations: Western 5/27/66 (Chorus)
10. Good Vibrations: Western 5/27/66 (Fade Sequence)

11. Good Vibrations (Inspiration): Western 6/2/66 (Part 1)
12. Good Vibrations (Inspiration): Western 6/2/66 (Part 3)
13. Good Vibrations (Inspiration): Western 6/2/66 (Part 4)

14. Good Vibrations: Western 6/16/66 (Part 1)
15. Good Vibrations: Western 6/16/66 (Part 2 & verse)
16. Good Vibrations: Western 6/16/66 (Part 2 continued)

17. Good Vibrations: Western 6/18/66 (Part 1)
18. Good Vibrations: Western 6/18/66 (Part 2)

19. Good Vibrations (Persuasion): Western 9/1/66
20. Good Vibrations: Western 9/1/66 (new bridge)

21. Good Vibrations: Session Masters

22. Good Vibrations single version stereo track
23. Good Good Good Vibrations (first version with overdubs) 3/66
24. Good Vibrations: Alternate Edit 8/24/66

For the vinyl LPs, see labels for sequence.

I WOULD LIKE TO THANK THE BEACH BOYS, VAN DYKE PARKS, MY PERSONAL MUSICIANS THAT WORKED FOR ME, THE TEAM THAT HELPED PUT THIS WONDERFUL PACKAGE TOGETHER, MY WIFE MELINDA FOR HER SUPPORT, AND AS ALWAYS, ALL OF MY FAMILY AND FRIENDS

BRIAN WILSON

The SMiLE Sessions – The Beach Boys

Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Al Jardine, Bruce Johnston

Original Recordings Produced and Arranged by Brian Wilson*

Compilation Produced by Brian Wilson, Mark Linett, Alan Boyd and Dennis Wolfe
Mixes Produced by Mark Linett and Alan Boyd

Mixed and Mastered by Mark Linett at Your Place Or Mine Recording, Glendale, CA
Edited and Compiled by Alan Boyd and Mark Linett

Vinyl lacquers cut by Chris Bellman at Bernie Grundman Mastering, Hollywood, CA
* *except* ***I Don't Know*** *Produced and Arranged by* Dennis Wilson *and* ***Tones*** */* ***Tune X*** *Produced and Arranged by* Carl Wilson

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Production Design: Mikel Samson
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Sessionography Compiled by Craig Slowinski and Alan Boyd (*with special thanks to* Gordon Carmadelle of AFM Local 47)

For Brother Records: Elliott Lott

Dedicated to the memory of Carl Wilson, Dennis Wilson, Chuck Britz, Larry Levine, Stan Ross, Ralph Valentin, Jim Lockert
and to all the other talented musicians and engineers who contributed to these recordings.

All Songs: Music by Brian Wilson, Lyrics by Van Dyke Parks

Except for:
Our Prayer by Brian Wilson
Good Vibrations *(Single Version)* Music by Brian Wilson, Lyrics by Mike Love
Good Vibrations *(Original Version)* Music by Brian Wilson, Lyrics by Tony Asher and Mike Love
Cool, Cool Water Music by Brian Wilson, Lyrics by Mike Love
You're Welcome, ***You're With Me Tonight***, ***Three Blind Mice***, ***Psycodelic Sounds***, ***He Gives Speeches*** and ***Teeter Totter Love*** Lyrics & Music by Brian Wilson
I Don't Know Music by Dennis Wilson
Tones / ***Tune X*** Music by Carl Wilson
Gee Lyrics & Music by Morris Levy, William Davis And Sonny Norton
The Old Master Painter Music by Beasley Smith, Lyrics by Haven Gillespie
You Are My Sunshine Lyrics & Music by Jimmie Davis And Charles Mitchell
Look (Song For Children) contains music from ***Twelfth Street Rag*** Music by Euday L. Bowman (Public Domain)
I Wanna Be Around Lyrics & Music by Johnny Mercer And Sadie Vimmerstedt

Contractor On All Tracking Sessions: Diane Rovell

Special Thanks: Melinda Wilson, Jacquelyne Love, Mary Ann Jardine, Carole Wilson-Bloom, Annie Wilson-Karges, The Estate of Carl Wilson, The Dennis Wilson Trust, Van Dyke Parks, Frank Holmes, Marilyn Wilson-Rutherford, Diane Rovell, Dean Torrence, Mark Volman, Michael Vosse, David Anderle, Danny Hutton, Stephen W. Desper, Stephen Moffitt, Tom Murphy, Jeff Peters, Jean Sievers, Dave Gold, Paul Camararta, Paul McManus, Mark Neil, Margaret Gwynne, Jon Stroup, Skipper Paden, Leon Ellersieck and David Wedeen @ Pacific Title Archives, Craig Slowinski, Peter Reum, Mark London, Daniel Rutherford, Howie Edelson, Harvey Kubernik, Ron Furmanek, Scott Totten, Michael Bush, Andy Paley, Michael Andreas, Cheryl Pawelski, Darian Sahanaja, Nick Walusko, Probyn Gregory, Brian Chidester, Billy Hinsche, Steve Kalinich, Betty Collignon, Elliot Kendall, Tracy Landecker, Jenn Carno, Becky Ebenkamp

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Bob Hanes and Greg Larson (in memoriam)

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Operation Smile is a charity organization healing children's smiles, making the world a better place. More than 200,000 children are born with a severe cleft condition each year—often unable to eat, speak, socialize or smile. In some places these children are shunned and rejected. And in too many cases, their parents can't afford to give them the surgeries they need to live a normal life. That's where Operation Smile comes in as an international charity providing much needed surgical services. Since 1982, Operation Smile—through the help of dedicated medical volunteers—has provided free surgeries to children around the world. As one of the most prominent children's charities in the world and with a presence in over 60 countries, they are able to heal children's smiles and bring hope for a better future.

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